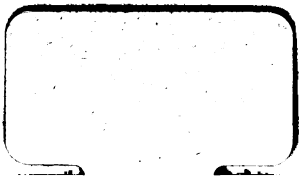
THE WRITER

RAYMOND-WHEELER



Works by Prof. George L. Raymond

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THE

WRITER

A

CONCISE, COMPLETE, AND PRACTICAL TEXT-BOOK OF

RHETORIC

DESIGNED TO AID IN THE APPRECIATION AS WELL AS PRODUCTION OF

ALL FORMS OF LITERATURE

EXPLAINING, FOR THE FIRST TIME, THE PRINCIPLES OF WRITTEN DISCOURSE BY CORRELATING THEM TO THOSE OF ORAL DISCOURSE

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THE PROBLEM.

"No general theory of expression seems yet to have been enunciated. The maxims contained in works on composition and rhetoric are presented in an unorganized form. Standing as isolated dogmas, as empirical generalizations, they are neither so clearly apprehended, nor so much respected, as they would be were they deduced from some simple first principle. We are told that 'brevity is the soul of wit.' We hear styles condemned as verbose or involved. . . . But, however influential the truths thus dogmatically embodied, they would be much more influential if reduced to something like scientific ordination. In this, as in other cases, conviction will be greatly strengthened when we understand the *why*. And we may be sure that a comprehension of the general principle from which the rules of composition result, will not only bring them home to us with greater force, but will discover to us other rules of like origin." — *Herbert Spencer.*

ITS SOLUTION.

"For my own part, I think that we ought to write and speak on the same principles and by the same laws." — *Quintilian.*

PREFACE.

THIS book is a result of several facts and inferences from them, appealing to thought in an order somewhat as follows: In many schools and colleges, for various reasons, usually because of a lack of means with which to pay separate instructors, Elocution and Rhetoric are taught together. Might it not be well to prepare a book, or a series of books, meeting the requirements of this arrangement? Not only, however, are these two branches taught together, but, as a result of teaching them thus, many have come to hold a theory that, even aside from any question of convenience, they ought to be taught thus. This theory may be owing in part to that accommodation of thought to fact, at which, under the slightest stress of necessity, certain minds always have a happy faculty of arriving; but it is owing in part also to something else. This is the observation, that, as a rule, aptitude for Elocution is accompanied by aptitude for Rhetoric; and that, even when this is not so, the one, after a time, usually creates an aptitude for the other, as in the cases of many clergymen, lawyers, and lecturers who, beginning by being merely good elocutionists, come, in time, largely because they know just where to pause for breath, and to bring in accents, to have rhythmical styles of writing, which readily accommodate themselves to the natural requirements of easy reading. Besides this, almost everybody knows that a good literary style is cultivated better by reading good literature than by studying Rhetorics, however excellent; and he knows also that

no small part of the beneficial influence of this literature, whether oratory or poetry, is derived from reading it aloud, which involves getting the benefit of its distinctively elocutionary effects. Now, might not systems of Rhetoric, more largely than at present, avail themselves of inferences that may be legitimately drawn from facts such as these? Might not these elocutionary effects of composition, and the methods of producing them, be taught? Why should not text-books begin to cultivate good style in a manner analogous to that in which it is now so often cultivated by reading? The moment that these questions are asked, they suggest another. Does not all that has been said thus far indicate that there is some connection between Elocution and Rhetoric more deeply grounded than any that we have so far considered? Is there any such radical difference between the two as to justify the radically different methods in accordance with which they have hitherto been taught? May they not, in fact, be radically alike? Let us consider this question for a moment. Elocution and Rhetoric both give expression to thought, and often, as in oratory, to the same thought. If this be so, the only difference between them must lie in the form in which the thought is expressed. What is this difference? Both use words; but in the one case they are used as tones, and in the other case as symbols; and, as will be shown presently in the Introduction, this is the only invariable distinction between the two. But now, when we recall the fact that words, in order to be what they are, must, all of them, be both tones and symbols, it certainly does not seem that there should be any great difference in principle between their appropriate use in an art which emphasizes the one fact and in an art which emphasizes the other. Why should not words as symbols be related to each other in a way analogous to that in which words as tones are related to each other? If we admit that this must be the case, another thought suggests itself. Inasmuch as Elocution is

the simpler art, and therefore the more easy to understand, might it not be wise to avail ourselves of our understanding of this, and apply it to the solution of the more intricate problems of Rhetoric? Might it not be especially wise to do so at the present time, in view of the very great progress, not paralleled in the case of Rhetoric, that has been made of late years in our understanding of the laws of Elocution? Within the memory of most of us, the methods underlying the effects of the latter art have been so satisfactorily studied that their essentials are now practically beyond dispute. Moreover, they have been so analyzed to their elements, so grounded upon first principles, and so comprehensively yet succinctly stated, that they are few in number, readily remembered, and easy to apply. The sixteen rules, for instance, for the use of the downward and upward inflections, not all of them together beginning to cover all possible exceptions, which were given in the latest and best book upon Elocution published in England, when, in 1876, an examination was made of their literature upon the subject, are all contained in an American manual published in 1879, in a single fundamental principle and its converse, and to this principle there can be no exceptions. The principles of Elocution, moreover, because of the thoroughness and comprehensiveness of the analyses and generalizations to which they have been subjected, are all put into positive form. None of these facts are true of Rhetoric. Its rules are numerous, difficult to remember, hard to apply; and many of the more important of them are put into merely negative form. They tell the student, for instance, that his style should be elegant and energetic, and that, therefore, he should not use colloquial, vulgar, weak, or verbose phraseology. Yet, as everybody must recognize, he could refrain from using all these, or even from suggesting them, and still have a style very far from either elegant or energetic.

As has been said, it is owing to the influence of thoughts

like these, and of inferences from them, that the present book has been prepared. It covers all the ground that is thought necessary for elementary instruction in this branch; and the exercises which, for the best results, should be written by the pupil partly in his own home and partly in the recitation-room under the eye of the instructor, are designed to make the book, above all things, practical. Indeed, in preparing it, the one object in view has been to furnish something that will teach writing itself, rather than merely give information about writing. For this reason the explanations in the text have been so worded, and the ordinary rhetorical terms so subordinated, that it is hoped that they will produce upon the pupil the impression that he is dealing not with the names of things, but with the things themselves, and not with methods of avoiding, in a negative way, grammatical defects, but of introducing, in a positive way, artistic excellencies. Thus, possibly, there may be developed in him that interest and prompting to initiative to which there is always some tendency wherever, for laws that may merely repress, there are substituted principles not expected to fulfil their mission except in the degree in which they have been applied.

GEO. L. RAYMOND.

CONTENTS.

THE WRITER.

INTRODUCTION.

This is merely explanatory for those who choose to read it. Lessons for the Student begin on page 8.

1. As already stated in the Preface, Elocution and Rhetoric both give expression to thought, and often, as in oratory, to the same thought. They differ only in the mediums used for this expression. Both make use of words embodying ideas; but these words are considered in the former art as tones, and in the latter art as symbols. At first, some may be inclined to doubt the accuracy of this statement. It may seem to them that Elocution differs from Rhetoric in being spoken, and also in being accompanied by forms appealing to the eye, as in postures and gestures. But a moment's thought will recall the fact that Rhetoric also is often spoken, and read aloud, and that even when read with no audible sounds, the imagination seems to hear these; and that it also is accompanied by forms appealing to the eye, as in the printed text. Precisely, too, as in connection with gestures, we recall the general postures of the body, the special conformations of the hands, in their palms, fingers, and fists, and the movements of the arms, straight, circular, angular, upward, downward, or on a level, with more or less degrees of emphasis, so, in connection with the printed text, we recall the general look of the page, the special arrangements of sentences, lines, and stanzas, and the commas, colons, periods, interrogation-points, exclamation-points, and dashes, with a more or less emphatic use of italics, caps, and small caps. But gesture and typography, analogous in their nature, and both helps well-nigh essential, the one to Elocution and the other to Rhetoric, are neither of them absolutely essential. It would be possible to hear Elocution without seeing gestures, and Rhetoric without seeing a printed text. What is essential is the representation of thought through the use, in the one case, of words as tones and, in the other, of words as symbols. And, as was said in the Preface, when we recall the fact that words, in order to be what they are, must, all of them, be both tones and symbols, it does not seem that there should be any great difference in

principle between their appropriate use in an art which emphasizes the one fact and in an art which emphasizes the other. It is in this conception of the necessarily intimate connection between the two that what follows here had its origin.

2. The main object of using words, whether in Elocution or Rhetoric, is to make them expressive of thought. There are two methods of accomplishing this end, — that of **comparison** and that of **contrast**. According to the former, words, or series of words, are made to seem to have certain effects — *slow* or *fast*, *high* or *low*, *loud* or *soft*, *smooth* or *harsh*, — because these effects are supposed to *imitate* by way of *comparison*, or at least to *suggest* by way of *association*, things of which the words, taken either singly or together, are symbols. That this principle receives extensive application in elocutionary delivery we all know. What good reader, for instance, would fail to speak the following as here indicated?

In quick time — He flew by like a flash o' lightning.
In low pitch — He growled out, "Who's there?"
With loud force — Forward, the light brigade!
With thin volume — Here's a knife; clip quick!

In the book entitled "Poetry as a Representative Art" it was shown in what senses the same principle is applied in Poetry. In this book there is to be an application of the same to Rhetoric; and though rhetoricians have often ignored the principle, we shall find abundant exemplifications of its effects, as well as evidences that these are neither unapparent nor unimportant.

3. According to the method of expressing thought through **contrast**, certain words or phrases, because considered by the speaker as possessing pre-eminent weight of meaning, receive what is termed emphasis. This emphasis is imparted by the difference or contrast that is made to appear between their pronunciation and the pronunciation of other words accompanying them. For instance, in the sentence *He is the dorsal fin of humanity*, it is the contrast given by the tones to *dorsal fin* that imparts elocutionary emphasis, and the contrast given in what the same words symbolize that imparts rhetorical emphasis.

It is important to notice, however, that *imitation* and *emphasis*, indeed *comparison* and *contrast*, different as they may seem at first thought, are really very closely related. For the *contrast* needed for emphasis never necessitates a difference from surrounding effects in more than one regard. In all other regards that to which it gives emphasis may *compare* with them. Besides this, the *contrasting*

feature itself, as in the cases of *growled* and *clip* illustrating § 2, may be one that *compares*. For this reason, an *emphatic* use of words may often be developed from an *imitative* use of them, and, in fact, involve it.

4. In Elocution there are four different spheres in which *contrast* may take place, and they correspond exactly to the four in which it has already been indicated, in the example used in the second paragraph above, that *comparison*, or *imitation*, may take place; namely, in *time*, *pitch*, *force*, and *quality*. The presence of all four may be recognized by emphasizing strongly a word like *London*, or a sentence like *I will go, if so*. In giving the emphasis it will be noticed that the syllable *Lon* and the word *go* are made to contrast with that which accompanies them by being made to receive a different amount of *time*, key of *pitch*, degree of *force*, and — though this last is more difficult to detect — kind of *quality*.

5. In the application of these facts, here in the Introduction and also further on in the body of the book, the main divisions, as well as the arrangements of topics under them, will be based upon methods of expression in these four elements of *time*, *pitch*, *force*, and *quality*; and under each head reference will be made to both their *imitative* and their *emphatic* uses, it being understood, however, that the two are sometimes, as indicated at the top of this page, practically inseparable.

6. The use of **Time** as an element of elocutionary emphasis is an adaptation of two natural requirements of utterance. The first of these is the necessity of *pausing* after every few words, in order to draw in the breath. It is evident that this pause may be appropriated to *imitate* the interruption or cessation of movement, or that it may be appropriated for the uses of *emphasis*. When made in any way, it necessarily separates certain words considered as collections of tones — and, therefore, the ideas expressed in them — into *groups*. It is superfluous to point out that a similar principle may be applied to the same words considered merely as symbols of ideas, and accordingly may be treated under the head of **Rhetorical Grouping**. This difference, however, needs to be noticed between grouping in Elocution and in Rhetoric. The former, as in uttering the sentence, *I tell you, sir, that we are weak*, in which one makes a decided pause neither before nor after *sir*, may be independent of typographical marks of punctuation. The latter is usually indicated by them.

7. The second natural requirement of which elocutionary emphasis in **time** is an adaptation is the necessity of *accent*. This arises from the fact that successive syllables flow through the throat with alter-

nate active and passive movements, like water through the mouth of a bottle, the active movement being always more prominent than the passive. As a result, unless the second of two consecutive syllables or monosyllabic words, the first of which is accented, is to be slighted, the voice, before passing on to the second, must pause after the first syllable long enough for a silent passive movement. The *imitation* of the effects of objects moving slowly often requires this pause. So too does also the *emphasis* of the thought that is to be expressed. For instance, to take in the full meaning of the sentence, *'Tis not my trade*, the hearer must think of *not my* and *trade*, all three. He would not have time to think of each, unless each were uttered slowly. The same principle can be made to apply not only to words, but to phrases, clauses, and sentences. In these, too, ideas, in the degree in which they are considered *important* by the speaker, are characterized by *slow* movement, and ideas of an opposite character by *fast* movement. In Elocution the general result of an artistic adaptation of pauses and variations in time, as produced in connection with the requirements of breathing and accent, causes what is termed *rhythm*. It is here again superfluous to point out that the same principles may be applied to the effects of consecutive words upon the imagination, irrespective of the actual hearing of their sounds. They will be found treated in this book under the headings of **Rhetorical Movement** and **Rhythm**.

8. As applied merely to sounds and hence in Elocution, the general effect of a combination of the elements of **Pitch** is to produce harmony. This is a reason why we may find an analogy to the effects of *pitch* in that which, as applied in Rhetoric to the meanings that are in *sounds* after they have become words, produces harmony in the sense. The use of pitch in Elocution has to do first of all with the utterance of tones on a *low key*, as it is termed, to represent a motive that is *serious*, *grave*, and *dignified;* on a *high key*, to indicate one that is *light*, *buoyant*, and *flippant;* on a *single key*, to indicate *sameness* or *self-poise;* and on different ones, to indicate *variety* or a *lack of self-poise*. The Germans have discovered that every vowel has a pitch peculiar to itself. (See "Poetry as a Representative Art," page 98.) The sound of long *u* is lowest, that of long *e* highest, and those of *o*, *ah*, long *a*, and short *i* between these. But if this be so, the use of words containing these vowels makes it possible to represent to the imagination of the reader, irrespective of his actually hearing their sounds, the effects of what we may term **Rhetorical Key**.

9. The majority of vowels necessitating low pitch are the same as those that necessitate long time, and of those necessitating high pitch

the same as those which are short. For this reason there is little difference practically between the representation of *movements* of different kinds and of *keys*, and in this book very small space is devoted to the latter. But the subject is of interest on account of its bearing upon the system as a whole.

Key, as we shall find, has to do with the representation of *sense* as well as of *sound*. But the most important use of *pitch* in Elocution is in connection with emphatic *downward* or *upward* slides of the voice as given mainly upon single words. With reference to these slides, the principle is that the *downward* direction *closes*, and, if an inflection, emphatically *checks*, the current of thought, points out to the audience that which has been said, leads them to reflect upon it, and so produces a *conclusive, decisive* effect, and indicates what is comparatively *important, positive*, or *affirmative*. The *rising* direction opens, and, if an inflection, emphatically *opens, the channel of thought*, as if to speed its current forward. Those listening to it feel, therefore, that the speaker has not yet arrived at a word, or completed an idea, upon which he wishes them very particularly to reflect. This direction of voice produces, therefore, an *anticipative* or *indecisive* effect, and indicates what, as compared with the falling direction, is *subordinate, negative*, or *questionable*. Besides this, there is often, on the same passage or syllable, a movement both downward and upward, or what, if on a single word, is termed a *circumflex* inflection. This, of course, imparts something of the effects of both the falling and rising movements, though often, especially in the inflections, in accordance with the principle of contrast, it is chiefly employed to give increased effect to the falling or rising movement of the voice with which the circumflex ends, the end of this inflection being that which indicates its main significance. We can epitomize all this by saying that the downward inflection *points to* an idea, the upward *points away from* it, and the circumflex inflection points both *to* it and also *away from* it. To recognize the accuracy of these explanations, we have only to notice how the significance of the following sentences is changed upon our uttering them with a falling (\) or rising (/), or with a circumflex inflection ending with a falling (^) or a rising (ˇ) movement: —

If sò I will gò.
It mùst be so.
It depènds.
John declaims wèll.
Of coùrse it ìs.
You are nòt to do thàt.
Isn't she beàutiful?
Yŏu — you meant no hârm.

If só I will gó.
It múst be so.
It depénds.
John declaims wéll.
Of coúrse it ís.
You are nót to do thát.
Isn't she beáutiful?
Yŏu — you meant no hărm.

10. If now, in order to find terms that will apply as well to **Rhetoric** as to Elocution, we try to express, in a single word, the general effect of each of these directions of pitch, we may do so by saying that the *downward* inflection, in *pointing to* an idea emphasized, through the intonations, as being important in itself, indicates the immediate *relevancy* of the idea to the general thought; that the *upward* inflection, in *pointing away* from the idea, emphasized, through the intonations, as being important only in connection with other objects of consideration, indicates the *reference* of the idea to these; and that the *circumflex* inflection, in *pointing* both *to* an idea and also *away* from it, indicates both *relevancy* and *reference*, or a double relationship, which may be termed *equivocacy*. It is apparent that, in principle, the same tendencies underlie what may be and are treated in this book under the headings of **Rhetorical Relevancy, Reference,** and **Equivocacy.**

11. The use of **Force,** as an element of elocutionary emphasis, is an adaptation of the natural possibilities connected with both *accent* and *breathing*, as shown in degrees of gradation, or of regularity in the utterance of *loud* or *soft, abrupt* or *smooth* tones or series of them. Its effect, when made representative of thought, is to reveal the *reserve of energy* by way either of *imitation* or of *emphasis* through making what may be termed, as contrasted with surrounding effects, a particular *selection* or *arrangement* of the tones. These intensify extraordinarily certain words, phrases, clauses, sentences, or paragraphs, or parts of them, as in what are termed *stress* and *climax*. Of course, the same principle applied to words considered not as tones but as symbols would lead to a particular *selection* or *arrangement* of them either singly or in groups, in what will be termed **Rhetorical Force** in **Selection** and **Arrangement.**

12. **Quality,** as an element of elocutionary emphasis, is an adaptation of the necessarily different component effects of *breath* or *resonance* entering into the tones, making them more or less *harsh* or *musical*. When not *imitatively* produced, these tones are always expressive of certain states of the *feelings*. If, for instance, we frighten a man severely, we may make it impossible for him to use any other sound than a *whisper;* if in connection with this, we *anger* him, he will *hiss;* or, if at length he recovers his voice, he will use the harsh, jarring, interrupted hard-*g* quality of tone, termed the *guttural;* or, if that which he would repel is too great to make anger appropriate, it may widen and stiffen his throat so as to produce the hollow, almost inarticulate indication of *awe* and *horror* given by what is termed the *pectoral* quality. Release him now from the influence of fright,

anger, or horror, and put him into a *gently satisfied* mood, and he will use his nearest approach to *pure* quality. Stir him then to *profound emotion*, inspired by what is *deeply satisfying*, and all his vocal passages will expand again, and he will produce his nearest approach to the full, round, resonant quality termed *orotund*. If, now, we apply this same principle to words considered not as tones but as symbols, we shall find ourselves necessarily making such *selections* and *arrangements* of phraseology as, owing to their *sounds*, are *imitative* of certain objects having *sounds* which we wish to have suggested; or such as, owing to their *sense*, necessarily call up certain phases of *feeling;* and we can find no better term for this than **Rhetorical Quality**, as manifested in the **Selection** and **Arrangement** of words.

13. Of course these different elements of Rhetorical expression that have been mentioned can be fully discussed and described only under their own headings. Here it is necessary to add only that all of them together, namely, **Grouping, Movement, Rhythm, Key, Relevancy, Reference, Equivocacy, Force** in **Selection** and **Arrangement**, and **Quality** in **Selection** and **Arrangement** are exhaustive of the elementary principles of the whole subject.

LESSON I.

TIME FOR INTRODUCING WORDS INTO SENTENCES: GROUPING.

Corresponding to Elocutionary effects in **Time**. See *Introduction*, § 6.

14. In Elocution the **time** at which certain similar tones are introduced into a sentence, and, in connection with this, the grouping together of tones by means of **pauses** which, coming before and after them, separate them from other parts of the sentence in which they occur, are essential to the intelligent rendering of any passage at all complicated in meaning. The following, for instance, cannot be read so as to be understood without distinguishing, by a different emphasis, words like *do* and *differ* from the words — all of which are similarly emphasized — which separate them; nor, in addition to this, without pausing at all the places marked by the parallel bars.

As men from men
Do, | in the constitution of their souls, |
Differ | by mysteries not to be explained; |
And as we fáll | by various ways, | and sink |
One deeper than another, | self-condemned, |
Through manifold degrees | of guilt and shame; |
So | manifold and various | are the ways
Of restoration.

Excursion: Wordsworth.

The intelligibility of the effect produced by these methods is evidently an effect in the *timing* of the elements of elocutionary expression. In Rhetoric also we take in the meanings of words or phrases as they appear to us, one after another, in this same element of *time;* and the way in which related expressions are *grouped* together determines the way in which to the reader they are made to seem to be related. As helps to enable him to perceive what the intended grouping is, *marks of punctuation* are used; but a slight examination of the examples below will reveal that these marks alone are not sufficient for all purposes. In Rhetoric, as in Elocution, there are cases in which nothing but the *time* at which a word or phrase is brought into a sentence can correctly represent its meaning.

15. The general principle with reference to **Grouping** is that words, and series of words, the *meanings* of which *go together*, should be *placed together*, either *before*, *after*, or *between* other words, so as to avoid ambiguity and to represent the relationships of thought.

16. Notice violations of this in the **grouping** of **Single Words.**

A. In the separation of an **Article** and a **Noun.**

We say, "An unfortunate event;"
but it is awkward to say,
"An unfortunate, for other reasons than this, event."
We should write, "An event unfortunate for other reasons," etc.
or, "An event, for other reasons, etc., unfortunate."

B. In the separation of an **Adjective** and a **Noun.**

"A gentleman desires a room fronting the South, quiet and studious."
The absurdity is more apparent in such sentences as,
"Here is a fresh basket of eggs."

C. In the separation of a **Noun** or **Pronoun**, and an expression in **apposition** to it.

"It was reserved for Columbus to make the discovery, the favorite of Isabella,"
should, of course, be written,
"It was reserved for Columbus, the favorite of Isabella, to make the discovery."
"The death of Mr. Elliot is announced, an artist of great genius,"
should be,
"—— announces the death of Mr. Elliot, an artist of great genius."
In a life of Johnson we find this:
"Dr. Johnson was once arrested for a debt of five guineas, the author of the dictionary."

Errors in the order of pronouns are less frequent but by no means rare; e.g.,

"He wrote history himself,"
makes history masculine. It should be,
"He himself wrote history."

D. In the separation of a **Subject** and a **Predicate**; e.g.,

"Dr. Marsh, a member of a family well known for their advocacy of evangelical religion, died in August."
It is better to say,
"Dr. Marsh died in August. He came of a family whose members were well known for their advocacy of evangelical religion."

E. In the separation of a **Verb** and its **Auxiliary**; e.g.,

"The Australian ballot system *was*, as can be surmised from the name, first *used* in Australia."

It is better to say,

"The Australian ballot system, as can be surmised from the name, *was* first *used*," etc.

"This *would*, although it is so great an evil, *be* entirely *removed* under the Australian system.

could be improved thus:

"This, though so great an evil, would," etc.

Arbitrary Separation by the Adverb.

In the case of the auxiliary and its verb, or where there are two auxiliaries, the *adverb's* place is between them.

We should say, not "Liberty has demanded sacrifice always,"

but "Liberty has always demanded sacrifice;"

and instead of "He might have done it easily,"

we should write, "He might easily have done it."

"We always should prefer our duty to our pleasure,"

should be, "We should always prefer," etc.

It is inaccurate to say,

"Surely no man can be compensated for the loss of education easily."

As it stands it means that

"Surely no man can be compensated for the easy loss of education."

The real meaning is apparent when we write,

"Surely no man can easily be compensated for the loss of education."

"He bought one of the finest horses that ever was seen,"

should be, "He bought one of the finest horses that was ever seen."

"I have been grieved *greatly* at your failures,"

can be improved thus:

"I have been greatly grieved at," etc.

To this general principle there are a few exceptions, the reasons for which will be given hereafter. E.g., we say,

"He has acted unwisely,"

and not "He has unwisely acted."

F. In the separation of a **Verb** and an **Adverb.**

"Man is capable of hoping always,"

for "Man is always capable of hoping."

"We cannot deprive them of liberty wholly,"

for "We cannot wholly deprive them of liberty."

In a sentence like "I never expect to be a good rider," *never* modifies *to be*, and not *expect*. A man wishing to speak very accurately would say, "I don't expect ever to be a good rider."

G. In the separation of an **Adverb** and another **qualifying Adverb** or **Adjective.** By separation in such cases one is sometimes made to say what he does not intend; e.g.,

"They seemed to be *nearly* dressed *alike*,"

for "They seemed to be dressed *nearly alike*."

Or, "To the Arabs the feats of Hermann *almost* appeared *miraculous*,"

for "—— appeared *almost miraculous*."

H. In the separation of a **Preposition** and a **word** governed by it.

Notice the awkwardness of the following:

"The idea of simply transferring property."

This may be written,

"The idea simply of transferring property;"

but much more clearly,

"The simple idea of transferring property."

There are other cases involving errors in separation, but those that have been given are the most common.

I. In cases of **Mixed Relationship.**

Sometimes a word modifies more than one idea. We see this often in the use of adverbs. In the sentence,

"The Puritans equally despised nobles and priests,"

the adverb has a *mixed* reference. *Equally* modifies *despised*, but it refers also to the phrase *nobles and priests*. For this reason it should be placed between the two words or expressions to which it refers. Thus: "The Puritans despised equally nobles and priests."

J. In the use of Troublesome Words.

Only, according as it is placed in a sentence, may express many varied meanings; e.g.,

a. He *only* (alone) dishonored his flag. [No one else dishonored it.]

b. He *only* dishonored his flag. [He did nothing else to the flag.]

c. *Only* he dishonored his flag. [He was generally a lovable man, with the one exception, that he dishonored his flag.]

d. He dishonored his *only* flag. [His *sole* flag — the only one he had.]

e. He dishonored *only* his flag. [And he dishonored nothing else.]
[He did nothing but dishonor it.]

f. He dishonored his flag *only*. [That was his only act.]
[He dishonored nothing else.]

This single sentence shows the possibilities in the word. Its frequent use makes care with reference to it all the more necessary.

"I only walked a mile,"

does not mean the same as

"I walked only a mile,"

and when we write,

"The captain was only saved by clinging to the pilot-house,"

we really mean,

"The captain was saved only by clinging," etc.

It should be remembered that wherever *alone* can be substituted without ambiguity, it is preferable. For instance, in the example just given:

"He dishonored his flag *only*,"

is better written,

"He dishonored his flag *alone*."

"Not *only* the world's heroes are heroic,"

is better written,

"Not the world's heroes *alone* are heroic.

"You *only* have been my friend,"

is better "You *alone* have been my friend."

The best writers sometimes err here. Grant Allen, in his "Physiological Æsthetics," begins a chapter with the sentence,

"In this chapter we shall *only* deal with the arts,"

instead of "Deal with the arts *only*."

Alone, when substituted for *only*, may itself sometimes be insufficiently definite. The line of Virgil which has been translated, "Must I wage war with this race *alone* for so many years?" would be much clearer if written, "Must I wage war with this *single* race," etc.

In longer sentences the error is not so readily perceived. Beecher says, "If Christianity *only* made men faithful to their country, it would be desirable, but it *also* makes them faithful to their God." What he meant to say is, "If Christianity made men faithful to their country *only*, it would be desirable, but it makes them faithful to their God *also*."

When we say, "Theism can *only* be opposed to Polytheism or Atheism," we intend to say, "Theism can be opposed to *only* Polytheism or Atheism."

Not only, in antithetic writing, presents the same difficulty. The sentence,

"The name of Machiavelli is not only a synonym for acuteness, but for treachery,"

should be written,

"The name of Machiavelli is a synonym for acuteness not only, but for treachery."

Of *neither* (either) we see the wrong use in this sentence:

"The atrocious crime of being a young man I shall *neither* attempt to palliate nor deny."

The meaning is,

"The atrocious crime of being a young man I shall attempt *neither* to palliate nor deny."

Rather is another word that often occupies an ambiguous position. In Murray's Grammar we find the sentence,

"This mode of expression *rather* suits a familiar than a grave style."

It should be,

"This mode of expression suits a familiar *rather* than," etc.

17. Notice the violations of the principle in **§15**, in the **grouping** of **phrases** and **clauses.**

The application of the principle here is the same as in the sphere of *single words.* Series of words should not be unduly separated from the expressions which they modify, as is often the case in phrases ; e.g.,

A. Of the nature of a **Noun.**

We find imitations of this error in humorous writing, as when Bill Nye says, "This monument was erected to the memory of John Smith who was shot, *as a mark of affection.*"

Commonly such errors are unintentional, but sometimes just as absurd. Notice the following in a history of France : —

"The beaux of that day used the abominable art of painting their faces, *as well as the women.*"

Sometimes the error is much less noticeable, as in the sentence,

"The name of the Pope was announced as arbiter."

It was not the Pope's name that was to be arbiter, but the Pope himself. It should be written,

"The name of the Pope was announced as that of arbiter."

Or better, "The Pope was announced as arbiter."

B. Of the nature of an **Adjective**; e.g.,

"We have two school rooms, sufficiently large to accommodate one hundred and fifty pupils *one above the other.*"

"The establishment contains a Turkish bath adapted for invalids *of ample cubic space and highly ventilated.*"

Sometimes a misplaced **relative clause** makes **humor**, as above. Sometimes the result is merely **awkwardness**; e.g.,

"I had already eaten who was there."

"No nation can be great whose people have ceased to be virtuous."

Sometimes it causes ambiguity; e.g.,

"Did you take that book to the library which I gave you?"

"The dugong is also found on the northern shore, which yields a valuable medicinal oil."

The most frequent form of this error is something as follows: —

"A woman was arrested near the spot where the baby was seen, carrying a child."

Of course a simple change in the order of the phrases would correct this sentence.

"A regiment of troops was sent out from England *called the New South Wales Corps*, and they soon began to exert a bad influence in the colony,"

should read, "A regiment of troops, *called the New South Wales Corps*, was sent out from England, and soon began," etc.

C. Of the nature of an **Adverb**; e.g.,

a. "He went to town driving a flock of sheep *on horseback*."

"Several men died in my ship *of fever*."

Generally, however, the mistake is much less apparent.

"*From Charleston Harbor*, having gained a booty of between seven and eight thousand dollars, the pirates sailed away to the coast of North Carolina,"

should be written,

"Having gained," etc., "the pirates sailed away from Charleston Harbor to the coast of North Carolina."

b. Sometimes a sentence requires a double change, as in the following:

"The swallows come back each year to the places which have previously sheltered them, without map or compass."

Here the two phrases, *each year*, and the final one, *without map or compass*, both equally modify *come back*, and both deserve places near the verb. The sentence may be remedied thus: —

"The swallows each year come back without map or compass to the places which have previously sheltered them."

c. Sentences are often wholly misleading because of such errors. For instance:

"The doctrine has been expounded, since the act was passed, *by the Church Fathers*."

This actually states what is untrue. The Church Fathers had nothing to do with the passing of the act. The writer meant,

"The doctrine, since the act was passed, has been expounded *by the Church Fathers*."

The same is true of the following:

"I cannot make up my mind to depart *without pain*."

The pain is not in the act of departing. What is meant is,

"I cannot, *without pain*, make up my mind to depart."

Or, if I say

"People have the most disagreeable habit, *when I wear this coat*, of staring at me,"

I mean, "People have the most disagreeable habit of staring at me *when I wear this coat*."

d. In our conversation we constantly use such expressions as,

"I never saw such a boy *in my life!*"

We intend to say,

"I never *in my life* saw such a boy!"

e. In some expressions, like "*bring into prominence*," a verb and a phrase have become so associated that it somewhat obscures the sense if they are separated.

"My purpose is to *bring* the fact that I have stated *into prominence*,"

should perhaps be written,

"My purpose is to *bring into prominence* the fact that I have stated."

f. Participial clauses which show this error are generally best remedied by a complete change of construction; e.g.,

"Being early killed, I sent a party in search of his mangled body."

This should read,

"As he had been early killed,"

or, less clearly,

"He had been early killed, and I," etc.

"Men sometimes fall, walking on ice,"

should be written,

"When walking on ice, men sometimes fall,"

or, making use of the emphasis gained by position,

"Men, when they walk on ice, sometimes fall."

"A tiny missionary vessel, considering the sea dangers she must encounter, is being fitted out in San Francisco by the American Board of Foreign Missions of Boston." — *New York Evening Post*, *Nov.* 2, 1892.

This should be,

"A missionary vessel, tiny, considering," etc.

18. Notice again violations of the principle in §15 in the grouping of Sentences.

In a paragraph, sentences which represent thoughts closely connected, should be contiguous.

The following shows a disregard of this principle:

"History shows us no one whose life was more varied than that of Washington, who died, after a short illness, in 1799, the year after being chosen Commander-in-chief of the American Army. He was born in 1732, in the County of Fairfax, Virginia, served first under Dinwiddie, and was President of the United States for eight years. Washington received his education from a private tutor. He was descended from an English family which emigrated from Cheshire about 1630."

The sentences of the paragraph should be grouped thus:

"History shows us no one whose life was more varied than that of Washington. He was descended from an English family which emi-

grated from Cheshire about 1630. He was born in 1732, in the county of Fairfax, Virginia, and received his education from a private tutor. He served first under Dinwiddie, was President of the United States for eight years, and in 1798 was chosen Commander-in-Chief of the American Army. He died, after a short illness, in 1799."

19. In the treatment of **Paragraphs** the student who understands the principles of grouping, as thus far unfolded, will have no difficulty. In writing involving a series of these, those should be connected most closely which are most closely connected in thought. Otherwise, if transitions are too sudden, and the thought by consequence has too little continuity, the effect of the entire composition may be ruined.

EXERCISES.

20. Re-write the following, correcting whatever errors they contain:

1. You must not expect to always have things as you would like to have them. 2. A master-mind was equally wanting in the cabinet and in the field. 3. Thales was not only famous for his knowledge of nature, but for his moral wisdom. 4. The leaders of the rebellion were either condemned to exile or death. 5. His strength of character is only equalled by his unselfish love of his country. 6. He neither reached his conclusion hastily nor willingly. 7. Instead of twenty, now one only contested with him. 8. Occasion will presently arise to show how this has happened, with some detail. 9. The Athenians wrote the name of the person whom they wish to banish on a shell. 10. We read of the able general teaching classes of boys at his own home whom he had himself rescued from the gutter. 11. "No," said the bashful boy, "but I have wished that I could drop through the floor a thousand times." 12. In the trees there was a melancholy gusty sound, and the night was shutting in about it, as they drew near the house. 13. The minister who grows less by his elevation, like a statue placed on a mighty pedestal, will always have his jealousy strong about him. 14. That man is great who, as proved by his actions, is either superior to his fellows morally or intellectually, and has left a permanent impress upon history." 15. A steel engraving is suspended from the back end of the hall, of the "Heroes of the Revolution." 16. The only way to overcome this evil and its results which I propose to set forth, is by compulsory education. 17. In France, a system of architectural oversight is in operation, which might be imitated here. 18. It is folly to pretend to arm ourselves against the accidents of life by heaping up treasures. 19. The death is announced of Mr. James

Crowley, an author well known in America. 20. In a little hollow that lay between the grave of their father, whose shroud was haply not yet still from the fall of dust to dust, and of their mother long since dead, as the brothers composedly but firmly stood, grasping each other's hand, the minister said, "I must fulfil the promise which I made to your father on his death-bed," and with a pleasant countenance stood beside them.

LESSON II.

TIME: RATE OF MOVEMENT.

You may know a true artist by his sensitiveness to tempo. — *Madame Seiler.*

THIS corresponds, in all regards, to Elocutionary effects produced in **Time**, by what is termed **Movement**. See *Introduction*, § 7.

21. As applied to rhetoric, **rapid movement** is characterized by a predominating use of *short words;* i.e., of words containing few diphthongs or long vowels, few combinations of consonants difficult to pronounce, and few syllables. In connection with this, it involves a predominating use of *short sentences*, of *simple* rather than *complex* figures, and of *quick* and *abrupt transitions* of thought. **Slow movement**, of course, is characterized by exactly *opposite effects.*

In Elocution the principle is that movement should be **rapid** to *imitate* what *moves rapidly* or to *represent* what is considered *unimportant;* and **slow**, to imitate what *moves slowly*, or to represent what is considered *important.* Adapting this to the requirements of rhetoric, we get the following principles:

22. Brief *words, phrases, sentences,* and *transitions* appropriately represent things or thoughts *moving rapidly,* or considered *unimportant.* **Extended** forms of expression indicate *the opposite.* Any thing or thought is unimportant which is comparatively *trivial, valueless, known, acknowledged, forestalled,* or *repetitious.* It is important when it contains some *noteworthy information, peculiarity,* or *inference.*

23. Rapid Movement as used **Imitatively.**

A. In **single words**; e.g.,

Hear the sledges with their bells, silver bells —
What a world of *merriment* their *melody* fortells!
How they *tinkle, tinkle, tinkle* in the icy air of night.
The Bells: Poe.

"— Every sound is sweet;
Myriads of *rivulets hurrying* through the lawn."
The Princess: Tennyson.

Aaron's asleep — shove hip to haunch,
Or somebody *deal him a dig in the paunch.*
Holy Cross Day: R. Browning.

Dividing and *gliding* and *sliding,*
And *falling* and *brawling* and *sprawling,*
And *diving* and *riving* and *striving,*
And *sprinkling* and *twinkling* and *wrinkling.*
All at once, and all o'er with a mighty uproar,
And this way the water comes down at Lodore.
The Cataract of Lodore: Southey.

The *murm'ring* surge
That on *the unnumber'd* idle *pebbles* chafes.
Lear iv. 6: *Shakespeare.*

"If nature *thundered* in his opening ears,
And *stunned* him with the music of the spheres."
Essay on Man: Pope.

In this last the word *stunned* represents, by its short character, the effect of a sudden blow; *thundered,* by its long, heavy syllables, imitates the long, reverberating movement of thunder.

"With the earnest haste my tongue *oft trips.*"

Here the short, sharp end of the sentence imitates the actual tripping, the sudden stop in locomotion.

"My *undulating* life was as
The fancied lights that, *flitting,* pass
Our shut eyes in deep midnight."
Mazeppa: Byron.

In this the short *flitting* and the long *undulating* give the effects wanted.

Some words suggest a vibratory movement. For instance, in the sentence "Troy's turrets *tottered,*" the words represent the movement of a shaking building. There are numbers of other words which have like ideas embodied in them. For instance:

France went on, indeed, but she *staggered* and *reeled* under the burden of the war.

Here the movement of the sentence is smooth until the words *staggered* and *reeled*, by their very imitation, make the picture immeasurably more vivid.

B. In Phrases and Clauses.

a. There is a celebrated line of Virgil's descriptive of horses galloping:

"*Quadrupedante putrem sonitu quatit ungula campum.*"

Notice, too, Browning's poem, "How We Brought the Good News from Aix to Ghent," beginning —

"I sprang to the stirrup, and Joris and he,
I galloped, Dirck galloped, we galloped all three."

And the same effect in prose,

"On and on, with a clatter and clash. Flinging behind him the gravel and dust of the road, past the low, black-berry bushes —"

Compare these also:

"If one should feel the instinct of the lamb
When skipping to welcome the butcher's knife."
Haydn: Raymond.

"We must court, flatter, and fee them, *not to mention the trouble of dancing attendance.*"

In this latter the waltz step is imitated. In the following we have represented the collapse of a tower, — its tottering, its headlong fall, the scattering of its detached fragments, and the final tremendous plunge of its main body:

"The pilgrim oft
At dead of night, 'mid his oraison hears
Aghast, the voice of *time-disparted towers*
Tumbling, all precipitate down — dashed —
Rattling around, loud thundering to the moon."
The Ruins of Rome: Dyer.

Virgil, in one line, imitates the regular swing of the Cyclops' hammers as they forge the brazen armor: —

"*Illi inter sese magna vi bracchia tollunt.*"

Here the regular, even movement shows the swing of the hammer, while the short, sharp character of the accented syllables imitates the quick blow. A light, dancing movement is well illustrated by Coleridge in his "Christabel": —

"There was not wind enough in the air
To move away the ringlet curl
From the lovely lady's cheek.
There was not wind enough to twirl
The one red leaf, the last of its clan,
That dances as often as dance it can,
Hanging so light, and hanging so high,
On the topmost twig that looks up at the sky."

C. In **Sentences** the principle is much more apparent. When *words* that are in themselves expressive of *rapid* movement are combined together in *sentences* embodying the same principle, it is then that the action is most completely imitated.

For instance: the following description of a ride across country in a "wild" engine requires the quickest of movements. Notice, too, that the sentences embody words themselves of quick movement. Observe, as well, the disjointed effect: —

"Houses — faces — a yell! That was another station. We made the last five miles in six minutes. Did you ever ride a mile in one minute and twelve seconds? But we are to beat it. Like a bird, like an arrow, like a bullet, almost, we sped forward. Half a dozen men beside the track, — section-men with their hand-car. They lift their hats and yell, but their voices did not reach us. We pass them as lightning flashes through the heavens. That was a farmhouse. We saw nothing but a white object — a green spot."

Here is another example:

"Sophia had just gone to bed, and I had thrown off half my clothes, when a cry of fire! fire! roused us from our calm content; and in five minutes the whole ship was in flames. Down with the boats! Where is Sophia? Here. The children? Here. A rope to the side. 'Give her to me,' says one. 'I'll take her,' says the captain. Throw the gunpowder overboard. It cannot be got at: it is in the magazine close to the fire. Water! water! Push off! push off!"

Here the movement does not coincide with the sense:

> "As the storm increased with the night, the sea was lashed into tremendous confusion, and there was a fearful sullen sound of rushing waves and broken surges, while deep called unto deep."

How much more vividness is attained by the omission of conjunctions, and the consequent resolution of the passage into the short, abrupt, broken, rapid form! Thus:

> "The storm increased with the night. The sea was lashed into fury. A fearful sullen sound came of rushing waves and broken surges. Deep called unto deep."

Observe, too, the following:

"He sinks in two or three inches. Decidedly he is not on the right road; he stops to take his bearings; now he looks at his feet. They have disappeared. The sand covers them. He draws them out of the sand; he will retrace his steps. He turns back; he sinks in deeper. The sand comes up to his ankles; he pulls himself out and throws himself to the left — the sand half-leg deep. He throws himself to the right; the sand comes up to his shins.

"Behold him waist-deep in the sand. The sand reaches his breast; he is now only a bust. He raises his arms, utters furious groans, clutches

the beach with his nails, would hold by that straw, leans upon his elbows to pull himself out of this soft sheath; sobs frenziedly; the sand rises; the sand reaches his shoulders; the sand reaches his neck; the face alone is visible now. The mouth cries, the sand fills it — silence. The eyes still gaze, the sand shuts them — night. Now the forehead decreases, a little hair flutters above the sand; a hand comes to the surface of the beach, moves and shakes, disappears. It is the earth-drowning man. The earth filled with the ocean becomes a trap. It presents itself like a plain, and opens like a wave." — *Les Misérables: Hugo.*

And this, descriptive of a scene at the Natural Bridge, Virginia. An adventurous boy has climbed the cliff by cutting niches in the soft stone, and hundreds of feet above the ground finds himself unable to advance or return.

"Two minutes more and all must be over. The blade is worn to the last half-inch. The boy's head reels; his eyes are starting from their sockets. His last hope is dying in his heart; his life must hang on the next gain he cuts. That niche is his last. . . . 'Tis but a moment — there! One foot swings off — he is reeling — trembling, toppling over into eternity!"

Notice how free from involved periods and from all lengthy construction these passages are. They consist of series of *short, sharp, quick sentences,* — with no circumlocution nor striving for ornament. The movement is made rapid above all by quick transitions of thought.

24. Rapid Movement, giving expression to the **Unimportant.**

It is unnecessary to illustrate this except as applied to *series of words,* although, now and then, single words also, like "bigger" in the example below, may suggest the effect.

Expressions of light banter have an implied unimportance, and, hence, require rapid movement; e.g.,

"Oh! then I see Queen Mab has been with you.
. . . She comes
In shape no bigger than an agate-stone
On the forefinger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep: . . .
And in this state she gallops night by night
Through lovers' brains, and then they dream of love:
On courtiers' knees, that dream on court'sies straight:
O'er lawyers' fingers, who straight dream on fees:
O'er ladies' lips, who straight on kisses dream."
Romeo and Juliet, i. 4: *Shakespeare.*

So with the trivial; e.g.,

"My master's a very Jew! give him a present! give him a halter: I am famish'd in his service. You may tell every finger I have with my ribs." — *Launcelot, in Merchant of Venice*, ii. 2.

"'I don't know what to do!' cried Scrooge, laughing and crying in the same breath; and making a perfect Laocoön of himself with his stockings 'I am as light as a feather, I am as happy as an angel, I am as merry as a school-boy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world! Hallo here! Whoop! Hallo! . . . I don't know what day of the month it is. I don't know how long I've been among the Spirits. I don't know anything. I'm quite a baby. Never mind. I don't care. I'd rather be a baby. Hallo! Whoop! Hallo there!'" — *Dickens.*

25. **Slow Movement**, as used **Imitatively.**

A. In **Single Words.**

a. A movement may be slow not only actually, but by implication. Certain words giving us primarily an idea of *unwieldiness*, secondarily suggest *slow motion*. Milton excelled in the choice of such words; e.g.,

"But ended foul in many a scaly fold
Voluminous and vast."

"Part, huge of bulk,
Wallowing, unwieldy, enormous in their gait,
Tempest the ocean."

Paradise Lost.

Every Latin student is familiar with Virgil's famous line, the series of tremendous words he uses to describe the Cyclops:

Monstrum horrendum, informe, ingens, cui lumen ademptum.

B. In **Phrases** and **Clauses.**

"A needless Alexandrine ends the song,
And, like a wounded snake, drags its slow length along."

Essay on Criticism: Pope.

a. In the following the two lines are of equal length metrically; that is, in the number of their syllables, but the length of the syllables in the second, with the multiplicity of consonant sounds, compels us to pronounce it much more slowly.

"Just writes to make his barrenness appear,
And strains from hard-bound brains eight lines a year."

Epistle to Dr. Arbuthnot: Idem.

"As on a dull day in an ocean cave,
The blind wave feeling round his long sea-hall
In silence." *Vivien: Tennyson.*

Notice also: "He saw
The league-long roller thundering on the reef."
Enoch Arden: Idem.

One can *hear* not only, but almost *see*, in this line the long sweep of the water, the curling, round billow, the break and the shoot of the foam up the beach-sand.

b. Repetition of a phrase is, of course, a prolongation of its movement. Sometimes the idea of a regular series of effects is conveyed thus; e.g.,

"*Years, years*, they steal upon us,"

"*To-morrow, and to-morrow, and to-morrow,*
Creeps in his petty pace from day to day."
Macbeth, v. 5: *Shakespeare.*

"Ever *drifting, drifting, drifting,*
On the shifting
Currents of the restless main."
Seaweed: Longfellow.

C. In Sentences.

The idea of sublimity implies vastness, with which we necessarily associate *slow* motion; e.g.,

"He was seen upon the wings of the wind; and he made darkness pavilions round about him, dark waters, and thick clouds of the skies. The Lord thundered from heaven, and the Most High uttered his voice; and he sent out arrows and scattered them; lightning, and discomfited them. And the channels of the sea appeared; the foundations of the world were discovered at the rebuking of the Lord, at the blast of the breath of his nostrils." — *Ps.* xviii. 16.

"Presently, however, as we stood in amaze, gazing at the wonderful sight, and wondering whence the rosy radiance flowed, a dread and beautiful thing happened. Across the far end of the cavern, with a grinding and crashing noise — a noise so dreadful and awe-inspiring that we all trembled — there flamed out an awful cloud or pillar of fire, like a rainbow, many-colored, and like the lightning, bright. For a space, perhaps forty seconds, it flamed and roared, turning slowly round and round, and then, by degrees, the terrible noise ceased, and with the fire it passed away, — I know not where, — leaving behind it the same rosy glow that we had first seen." — *She: Haggard.*

26. Slow Movement, giving expression to the Important.

This is noticeable in the use of only **series of clauses or sentences.**

A. In the way of imparting Noteworthy Information.

"From that hour forth he resolved that he would no longer veer with every shifting wind of circumstance; no longer be a child's plaything in

the hands of fate which we ourselves do make or mar. He resolved henceforward not to lean on others, but to walk self-confident and self-possessed; no longer to waste his years in vain regrets, nor wait the fulfilment of boundless hopes and indiscreet desires, but to live in the present, wisely, alike forgetful of the past, and careless of what the mysterious future might bring. And from this moment he was calm and strong; he was reconciled with himself." — *Longfellow: Hyperion.*

B. In representing **Noteworthy Peculiarity.**

"Sir, this proposition is so glaring, so unprecedented in any former proceedings of Parliament, so unwarranted by any delay, denial, or provocation of justice in America, so big with misery and oppression to that country, and with danger to this, — that the first blush of it is sufficient to alarm and rouse me to opposition." — *Barré.*

C. In drawing a **Noteworthy Inference.**

"And reckonest thou this, O man, who judgest them that practise such things, and doest the same, that thou shalt escape the judgment of God? Or despisest thou the riches of his goodness and forbearance and long-suffering, not knowing that the goodness of God leadeth thee to repentance? but after thy hardness and impenitent heart treasurest up for thyself wrath against the day of wrath and revelation of the righteous judgment of God, who will render to every man according to his works: to them that by patience in well-doing seek for glory and honor and incorruption, eternal life." — *Rom.* ii. 3–7.

"It need not surprise us, that, under circumstances less auspicious, political revolutions elsewhere, even when well intended, have terminated differently. It is, indeed, a great achievement, it is the masterwork of the world, to establish governments entirely popular on lasting foundations; nor is it easy, indeed, to introduce the popular principle at all into governments to which it has been altogether a stranger. It cannot be doubted, however, that Europe has come out of the contest in which she has been so long engaged, with greatly superior knowledge, and, in many respects, in a highly improved condition. Whatever benefit has been acquired is likely to be retained, for it consists mainly in the acquisition of more enlightened ideas. And although kingdoms and provinces may be wrested from the hands that hold them, in the same manner they were obtained; although ordinary and vulgar power may, in human affairs, be lost as it has been won; yet it is the glorious prerogative of the empire of knowledge, that what it gains it never loses. On the contrary, it increases by the multiple of its own power; all its ends become means; all its attainments, helps to new conquests. Its whole abundant harvest is but so much seed wheat, and nothing has limited, and nothing can limit, the amount of ultimate product." — *Webster.*

27. Of course, there are sentiments the appropriate representation for which is a movement which may be termed **medium**; that is, *neither very fast nor very slow*. What these sentiments are, the writer's own good sense, when once he understands the general principle, will enable him easily to determine.

EXERCISES.

28. Write paragraphs of six or more sentences expressive of six or more of the following ideas:

1. The fall of a meteoric stone.
2. The flow of a glacier.
3. A burial at sea.
4. A foot-race.
5. The shooting of Garfield.
6. Bunyan's mental agony before his conversion.
7. The death of a favorite dog.
8. The deep sea.
9. A distant view of the Alps.

LESSON III.

TIME: CHANGES IN MOVEMENT.

THIS corresponds, in all regards, to Elocutionary effects produced by changes in Time. See *Introduction*, § 7.

29. From the principle unfolded in § 22, it follows that the *same composition*, often the *same paragraph*, may manifest *different rates* of movement.

a. Here a passage in which in the first part we have a description of events necessitating representation in rapid movement, is followed immediately, in the second part, by one necessitating representation in slow movement.

"I will not attempt to describe that battle. The cannonading; the landing of the British; their advance; the coolness with which the charge was met; the repulse; the second attack; the second repulse;

the burning of Charlestown; and, finally, the closing assault, and the slow retreat of the Americans, — the history of all these is familiar.

. . . . . .

But the consequences of the battle of Bunker Hill were greater than those of any ordinary conflict, although between armies of far greater force and terminating with more immediate advantage on the one side or the other. It was the first great battle of the Revolution; and not only the first blow, but the blow that determined the contest. It did not, indeed, put an end to the war, but in the then existing hostile state of feelings, the difficulties could only be referred to the arbitration of the sword." — *Daniel Webster.*

b. Here the first part, as compared with the last, is comparatively unimportant.

Notice the extreme difference in movement between the sixth and the last lines.

" There was a sound of revelry by night,
And Belgium's capital had gathered then
Her beauty and her chivalry; and bright
The lamps shone o'er fair women and brave men;
A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes looked love to eyes that spoke again,
And all went merry as a marriage bell; —
But hush! hark! a deep sound strikes like a rising knell."

Childe Harold: Byron.

c. Here again the conclusion is the more important.

" Laws overturned; tribunals subverted; industry without vigor; commerce expiring; the revenue unpaid, yet the people impoverished; a church pillaged, and a state not relieved; civil and military anarchy made the constitution of the kingdom; everything human and divine sacrificed to the idol of public credit, and national bankruptcy the consequence

. . . . . .

" and to crown all, the paper securities of new, precarious, tottering power, the discredited paper securities of impoverished fraud, and beggared rapine, held out as a currency for the support of an empire, in lieu of the two great recognized species that represent the lasting conventional credit of mankind, which disappeared and hid themselves in the earth from whence they came, when the principle of property, whose creatures and representatives they are, was systematically subverted." — *Burke.*

30. As **Movement** is a method of representing thought, it must be governed by the sense; and when the *thought* changes, the *movement* must change.

As Sir Arthur Helps says: "The style which deals in long sentences, or in short sentences, or indeed which has any trick in it, is a bad style. . . . The style should, as it were, involve and display the subject-matter, as the drapery in a consummate statue folds over and around the figure." Otherwise the general effect is not rhetorically satisfactory.

Notice illustrations of this fact in the following "mannerisms," as they are termed.

31. Violations of § 30, in connection with Rapid Movement.

A. As seen in the invariable use of Short Words.

This has nothing to do with the requirement of *conciseness*. Writers who employ these words regularly are often driven to greater length in expressing an idea than they would be, did they not use them. This is because they often find it necessary to employ a phrase made up of four or five short words in cases in which a single longer word would have expressed the meaning; e.g.,

"England *had a good deal to do* with the Western Empire during the time of the Saxon Emperors. Olaf was persuaded to become a Christian and to make peace with England; *so* he *went home* to Norway and began to *bring in* Christianity there. He [Sforza] *was one* of a class of men of whom *there were then many* in Italy, mercenary generals who *went about with bands* of soldiers *hiring themselves out* to *fight for* any prince or commonwealth *that would pay them.*" — *Sketch History: E. A. Freeman.*

Notice the monotonous effect of the following sonnet, written by Addison Alexander, as a literary curiosity, of course, not as a model:

"Think not that strength lies in the big round word,
Or that the brief and plain must needs be weak.
To whom can this be true, who once has heard
The cry for help, the tongue that all men speak
When want, or woe, or fear, is in the throat,
So that each word gasped out is like a shriek
Pressed from the sore heart, or a strange wild note
Sung by some fay or fiend! There is a strength
Which dies if stretched too far or spun too fine,
Which has more height than breadth, more depth than length.
Let but this force of thought and speech be mine,
And he that will may take the sleek, fat phrase,
Which glows but burns not, though it beam and shine—
Light, but no heat—a flash, but not a blaze!"

B. As seen in the **invariable use of Short Sentences.**

Here, as in the case of the use of short words, the requirement of conciseness has nothing to do with the effect. The same ideas that are thus expressed in several short sentences could often be expressed more concisely in a single long sentence. Coleridge calls this style "asthmatic;" that is, invented to be read by persons troubled with the asthma, and, as he says, "for those to comprehend who labor under the more pitiable asthma of a short-witted intellect." Great writers, however, have often affected the style. It was so with Victor Hugo, though in his French the effect is much less objectionable than in our English translations. Short sentences, by the way, seem to be natural to the French. "A long, involved sentence," says De Quincey, "could not be produced from French literature, though a sultan were to offer his daughter in marriage to the man who should find it." (See § 30.)

Here is an example from Macaulay:

"We have had laws. We have had blood. New treasons have been created. The press has been shackled. The habeas-corpus act has been suspended. Public meetings have been prohibited. The event has proved that these expedients were mere palliatives. You are at the end of your palliatives. The evil remains. It is more formidable than ever. What is to be done?"

32. Notice illustrations of the violation of the principle in § 30 in connection with **Slow Movement** also.

A. As seen in the **invariable use of Long Words.**

Daniel Webster erred in this regard, some of his sentences being made up almost entirely of words unnecessarily long and lumbering; e.g.,

"(The department) is an organized part of government, an important and indispensable branch of the general administration, conducting the fiscal affairs of the country and controlling subordinate agents."

Dr. Johnson's errors here were more pronounced. This feature of his style has been amusingly parodied in that outrageous collection, "The Rejected Addresses;" e.g., The ghost of Dr. Johnson loquitur: . . . "Truth, however, is not to be sacrificed for the accommodation of either; and he who should pronounce that our edifice has received its final embellishment would be disseminating falsehood without incurring favor, and risking the disgrace of detection without participating the advantage of success.

"Professions lavishly effused and parsimoniously verified are alike inconsistent with the precepts of innate rectitude and the practice of external policy. Let it not then be conjectured that, because we are unassuming, we are imbecile; that forbearance is any indication of despondency, or humility of demerit." . . .

"A swelling opening is too often succeeded by an insignificant conclusion. Parturient mountains have ere now produced muscipular abortions;

and the auditor who compares incipient grandeur with final vulgarity is reminded of the pious hawkers of Constantinople who solemnly perambulate her streets." . . .

B. As seen in the **invariable use of Long Sentences.**

a. The general movement that results from the habitual use of the long sentence renders writing awkward in the extreme. This form prevails in German literature. "Kant," says De Quincey, "might naturally enough have written a book from beginning to end in one vast hyperbolical sentence."

b. Earlier English prose was often written thus; e.g.,

"The gentlemen are oftentimes of very good houses of antient descent, ally'd to severall other familyes, perhaps of the same name, but of superior fortune, to some by intermarriages, some by imediate relacion, collateral branches, younger brothers, and the like; and perhaps intimate by the accidents of neighborhoods and the like; all which circumstances oblige the gentlemen, or at least the family, to an extraordinary expensiv living in dress, equipages, servants and dependences, treats, entertainments, housekeeping, etc., mostly upon the weak and foolish pretence that they may, as 'tis call'd, look like other people." — *The Compleat Gentleman: Defoe.*

c. Of modern writers Ruskin, perhaps, manifests most of this. His "Poetry of Architecture" contains a paragraph in which four hundred and eight words are contained in only seven sentences. One of these is made up of one hundred and five words and nine clauses. Here is a sentence taken from his "Lamps of Architecture."

"In the edifices of man there should be found reverent worship and following, not only of the spirit which rounds the pillars of the forest, and arches the vault of the avenue, — which gives veining to the leaf and polish to the shell and grace to every pulse that agitates animal organization, — but of that also which upheaves the pillars of the earth and builds up her barren precipices into the coldness of the clouds, and lifts her shadowy cones of mountain purple into the pale arch of the sky; for these, and other glories more than these, refuse not to connect themselves in his thoughts with the work of his own hand; the gray cliff loses none of its nobleness when it reminds us of some Cyclopean waste of mural stone; the pinnacles of the rocky promontory arrange themselves undegraded into fantastic semblances of fortress-towers; and even the awful cone of the far-off mountain has a melancholy mixed with that of its own solitude, which is cast from the images of nameless tumuli on white seashores, and of the heaps of reedy clay into which chambered cities melt into their mortality."

d. Macaulay also has erred here; e.g.,

"From an early age I have felt a strong interest in Edinburgh, although attached to Edinburgh by no other ties than those which are

common to me with multitudes; that tie which attaches every man of Scottish blood to the ancient and renowned capital of our race; that tie which attaches every student of history to the spot ennobled by so many great and memorable events; that tie which attaches every traveller of taste to the most beautiful of British cities; and that tie which attaches every lover of literature to a place which, since it has ceased to be the seat of empire, has derived from poetry, philosophy, and eloquence a far higher distinction than empire can bestow. I do not mean to say that thought, discussion, and the new phenomena produced by the operation of a new representative system have not led me to modify some of my views on questions of detail; but, with respect to the fundamental principles of government, my opinions are still what they were when, in 1831 and 1832, I took part, according to the measure of my abilities, in that great pacific victory which purified the representative system of England, and which first gave a real representative system to Scotland." — *On the Edinburgh Election, May*, 1839.

e. In the following, Dickens makes an allowable use of the long sentence to convey the idea of humor.

"The storm had long given place to a calm the most profound, and the evening was pretty far advanced — indeed, supper was over, and the process of digestion proceeding as favorably as, under the influence of complete tranquillity, cheerful conversation, and a moderate allowance of brandy and water, most wise men conversant with the anatomy and functions of the human frame will consider that it ought to have proceeded, when the three friends, or as one might say, both in a civil and religious sense, and with proper deference and regard to the holy state of matrimony, the two friends (Mr. and Mrs. Browdie counting as no more than one) were startled by the noise of loud and angry threatenings below stairs, which presently attained so high a pitch, and were conveyed besides in language so towering, sanguinary, and ferocious, that it could hardly have been surpassed if there had actually been a Saracen's head then present in the establishment, supported on the shoulders and surmounting the trunk of a real live, furious, and most unappeasable Saracen."

33. Notice further violations of the principle in §30,

As seen in the **continued use** of any number of words or sentences of **invariably the same length.**

In the two following examples a whole paragraph is filled with sentences, not only all short, but of almost exactly the same length. Observe carefully the monotonous and sing-song character of the effect.

"The ruin conspicuous in the *Durande* presented the peculiarity of being detailed and minute.

It was a sort of horrible stripping and plucking.

Much of it seemed done with design.

The beholder was tempted to exclaim, 'What wanton mischief!'

The ripping of the planking was edged here and there artistically.

This peculiarity is common with the ravages of the cyclone.

To chip and tear away is the caprice of the great devastator; its ways are like those of the professional torturer.

The disasters which it causes wear a look of ingenious punishments.

One might fancy it actuated by the worst passions of man.

It refines in cruelty like a savage."

Toilers of the Sea, pt. ii., chap. 2: Victor Hugo.

"Corruption, you all know, is the subject of penal laws.

If it is brought home to the parties, they are liable to severe punishment.

Although it is not often that it can be brought home, yet there are instances.

I remember several men of large property confined in Newgate for corruption.

Penalties have been awarded against offenders to the amount of five hundred pounds.

Many members of Parliament have been unseated on account of the malpractices of their agents.

But you cannot, I am afraid, repress intimidation by penal laws.

Such laws would infringe the most sacred rights of property.

How can I require a man to deal with tradesmen who have voted against him, or to renew the leases of tenants who have voted against him?" — *On the Edinburgh Election, May*, 1839: *Macaulay.*

34. Sometimes, however, this **extreme regularity,** suggesting, as it does, an exact balance of movement, accurately **represents the movement of thought,** and is thus an element of excellence. This is a justification for **parallel structure,** as in the following:

Dr. Johnson says, speaking of Pryor:

"He had often infused into it much *knowledge* and much *thought;* had often *polished* it into *elegance*, often *dignified* it into *splendor*, and sometimes *heightened* it to *sublimity*."

S. S. Prentiss says, in one of his orations:

"It is no ordinary cause that has brought together this vast assemblage. We have met, not to prepare ourselves for political contests; we have met, not to celebrate the achievements of those gallant men who

have planted our victorious standards in the heart of an enemy's country; we have assembled, not to respond to shouts of triumph from the West; but to answer the cry of want and suffering which comes from the East."

A more celebrated instance is Brutus' speech in Shakespear's "Julius Cæsar."

"Romans, countrymen, and lovers! hear me for my cause; and be silent that ye may hear: believe me for mine honor; and have respect to mine honor, that you may believe: censure me in your wisdom; and awake your senses that you may the better judge.

. . . . . .

"Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all freemen? As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him: but as he was ambitious, I slew him. There are tears for his love; joy for his fortune; honor for his valor; and death for his ambition."

35. Ideal Movement. A *word* or *sentence* is not objectionable in itself, merely because it is *very short* or *very long*. Its length should be determined by the thought that it has to convey.

"Jesus wept" is as complete a sentence as is Paul's when he says, "For I am persuaded that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord." One must be on his guard to prevent his phraseology from running to either extreme. The affectation of the invariable use of short sentences gives an idea of *want of sequence* in thought—a *disjointed* and generally *unsatisfactory* effect. Length of sentence, on the other hand, gives an idea of *ambiguity* and *prolixity*. Each style, however, by reason of its peculiar movement, is fitted, as has been indicated, for the expression of certain ideas. The long sentence gives more time to expand the sense, and represents *judgment*, *dignity*, *seriousness*. The short is easier to comprehend. The long gives *stateliness* to speech; the short, *vivacity*, *vigor*, and *vividness*. The *intellect* dictates *long* sentences; *short* ones flow from the *feelings* or the *will*. *Variety* demands an alternation. The intermixture of the *stately* and the *sprightly* gives pleasure. But the best style is that which best represents the thought; and he who applies the general principle given in § 22, and learns in all cases to accommodate his diction to his thought, will avoid the faults attendant upon a tendency to either extreme.

Following is an instance of a good combination of both forms of movement:

"This mode of defending Bacon seems to us by no means Baconian. To take a man's character for granted, and then from his character to infer the moral quality of all his actions, is surely a process the very reverse of that which is recommended in the "Novum Organum." Nothing, we are sure, could have led Mr. Montagu to depart so far from his master's precepts, except zeal for his master's honor. We shall follow a different course. We shall attempt, with the valuable assistance which Mr. Montagu has afforded us, to frame such an account of Bacon's life as may enable our readers correctly to estimate his character." — *Lord Bacon: Macaulay.*

EXERCISES.

36. Express one or more of the following ideas, each in a paragraph containing about twelve sentences.

1. A runaway. A child in the carriage. The horses stopped by a man, who is crushed to death by them.
2. A sudden death at a wedding feast.
3. The actual battle of Gettysburg and its consequences.
4. America's past trials insuring her future greatness.

37. Change two or more of the following paragraphs as indicated.

1. Put into four sentences:

"One [object], which was almost imperceptible in the wide movement of the waters, was a sailing boat. In this was a man. It was the sloop. The other, black, motionless, colossal, rose above the waves, a singular form. Two tall pillars issuing from the sea bore aloft a cross-beam which was like a bridge between them. This bridge, so singular in shape that it was impossible to imagine what it was from a distance, touched each of the two pillars. It resembled a vast portal. Of what use could such an erection be in that open plain, the sea, which stretched around it far and wide? Its wild outline stood well-defined against the clear sky.

"The two perpendicular forms were the Douvres. The huge mass held fast between them, like an architrave between two pillars, was the wreck of the Durande." — *Victor Hugo.*

2. Into three sentences:

"The first part of the Rangoon's voyage was accomplished under excellent conditions. The weather was moderate. All the lower por-

tion of the immense Bay of Bengal was favorable to the steamer's progress. They kept pretty close to the coast. The savage Papuans of the island did not show themselves. They are beings of the lowest grade of humanity. The panoramic development of the island was superb."

3. Into four sentences:

"The countess was prevailed on by her husband, the mortal enemy of Essex, not to execute the commission; and Elizabeth, who still expected that her favorite would make this last appeal to her tenderness, and who ascribed the neglect of it to his invincible obstinacy, was, after much delay and many internal conflicts, pushed by resentment and policy to sign the warrant for his execution."

4. Into six sentences:

"As the disposition to criticize, and to be disgusted, is, perhaps, taken up originally by imitation, and is, unawares, grown into a habit, which, though at present strong, may nevertheless be cured, when those who have it are convinced of its bad effects on their felicity; I hope this little admonition may be of service to them, and put them on to changing a habit, which, though in the exercise it is chiefly an act of imagination, yet has serious consequences in life, as it brings on real griefs and misfortunes."

5. Into two sentences:

"Look at the Deacon Stephen. His faithful proclamation of the word offends the Jews. They cannot combat him with reason or with truth. They hire false witnesses. They stir the people up. They set him before the Council. They condemn him falsely. They cast him from the city. They bind, they strip, they starve him. He stands. He looks to heaven. He prays for them. He dies." — *Bishop Doane.*

6. Into three sentences:

"Few words she uttered; and they were all expressive of some inward grief which she cared not to reveal; but sighs and groans were the chief vent which she gave to her despondency, and which, though they discovered her sorrows, were never able to ease or assuage them."

7. Into one sentence:

"The wise ministers and brave warriors who flourished under her reign, share the praise of her success. Instead, however, of lessening the applause due to her, they make great addition to it."

8. Into one sentence:

"Many a wife sinks into the character of a mere housekeeper. The husband accepts the arrangement. One is not expected to chat with one's housekeeper. One is not expected to stay in of an evening to please her. This consideration explains a phenomenon exhibited in some households."

9. Into three sentences:

"An acre in Middlesex is worth a principality in Utopia. The smallest actual good is better than the most magnificent promises of impossibilities. The wise man of the Stoics would, no doubt, be a grander object than a steam-engine. But there are steam-engines, and the wise man of the Stoics is yet to be born. A philosophy which should enable a man to feel perfectly happy while in agonies of pain, may be better than a philosophy which assuages pain. But we know that there are remedies which will assuage pain; and we know that the ancient sages liked the tooth-ache just as little as their neighbors." — *Macaulay.*

10. Into five sentences:

"He endeavored to calm the apprehensions of his mother, and to assure her that there was no truth in all the rumors she had heard: she looked at him dubiously and shook her head: but finding his determination was not to be shaken, she brought him a little thick Dutch Bible, with brass clasps, to take with him as a sword wherewith to fight the powers of darkness; and, lest that might not be sufficient, the housekeeper gave him the Heidelberg catechism, by way of dagger."

11. Into six sentences:

"As the great poem and the great fiction generally affect us most by the majesty of their masses of shade, and cannot take hold upon us if they affect a continuance of lyric sprightliness, but must be serious often and sometimes melancholy, else they do not express the truth of this wild world of ours; so there must be, in this magnificently human art of architecture, some equivalent expression for the trouble and wrath of life, for its sorrow and mystery, and this it can only give by depth or diffusion of gloom, by the frown upon its front, and the shadow of its recess." — *Ruskin*

38. Write, on any subject, a paragraph of from six to nine sentences, showing variations of short and long words and sentences.

LESSON IV.

TIME: RHYTHM.

Corresponding to Elocutionary Effects of Rhythm. See *Introduction* § 7.

39. Rhythm is **regularity of movement** determined by the recurrence, at similar intervals, of **accents** and **pauses.**

When developed in excess the rhythmical becomes metrical, as in **verse.** This is composed of *feet*, each, as a rule, containing the same number of syllables; and of *lines*, each, as a rule, containing the same number of feet.

40. Poetic Feet, or **Measures,** so called because they *afford measures* by which to *divide a line* into equivalent parts, are either *double, triple,* or *quadruple,* according as, respectively, they are made up of two, three, or four syllables. As a rule, one of these syllables receives an accent, while the other syllables in the same measure remain unaccented. This fact renders possible the following kinds of measures: —

a. *Initial measure,* or *initial double measure.* This is accented on its first or initial syllable, and corresponds, if composed of one long syllable followed by one short, to the Greek *trochee* or *choree;* if of two long, to the Greek *spondee;* e.g.,

Tèll me | nòt in | mòurnful | nùmbers.

b. *Terminal measure,* or *terminal double measure.* This is accented on its last or terminal syllable, and corresponds to the Greek *iambus,* composed of one short followed by one long svllable; e.g.,

The tràin | from oùt | the càs | tle drèw.

c. *Initial triple measure.* This is accented on its first syllable, and corresponds to the Greek *dactyl.*

Over the | ròadways and | òn through the | vìllages.

d. *Median,* or *median triple measure.* This is accented on its middle syllable, and corresponds to the Greek *amphibrach;* e.g.,

There càme to | the bèach a | poor èxile | of Erin.

e. *Terminal triple measure.* This is accented on its last syllable, and corresponds to the Greek *anapæst;* e.g.,

O'er the làn̄d | of the frèe | and the hòme | of the bràve.

f. *Compound triple measure.* This is accented on both its first and last syllables, and is the same as the Greek *amphimacrus*, or as feet used in certain of the *pœonic* stanzas.

Nèarer mỹ | Gòd to thèe | È'en though ìt | bè a cròss.

g. *Diinitial (quadruple) measure* is usually the same as the Greek *ditrochee*, with a primary accent on every first, and a secondary on every third syllable; e.g.,

Ròses are in | blòssom and the | rìlls are filled with | wàter-cresses.

h. *Diterminal (quadruple) measure* is usually the same as the Greek *diiambus*, with a primary accent on every second, and a secondary on every fourth syllable; e.g.,

The kìng has come | to màrshal us.

In some compositions all forms, both of double and of triple measure, are combined, the only essential consideration in the mind of the poet being to arrange the accents so that, when read, they can be separated by like intervals of time. In fact, it is a question whether, in English poetry, there is any invariable law of metre except that the accents should be so disposed as to be separated thus. In the following, for instance, the first line is read in exactly the same time as the other lines; but in it pauses instead of syllables follow the accented syllables.

"Bréak, bréak, bréak
On thy cóld grey stónes, Oh séa!
And óh, that my heárt could útter
The thoúghts that aríse in mé!"

Break, break, break: Tennyson.

Notice these also.

Four accents. Day after day, day after day,
Three " We stuck, nor breath nor motion,
Four " As idle as a painted ship
Three " Upon a painted ocean.

Four " Water, water, everywhere,
Three " And all the boards did shrink;
Four " Water, water, everywhere,
Three " Nor any drop to drink.

. . . . . .

Four " I closed my lids and kept them close,
Three " Till the balls like pulses beat;
Four " For the sky and the sea, and the sea and the sky,
Four " Lay like a load on my weary eye,
Three " And the dead were at my feet.

The Ancient Mariner: Coleridge.

For further study of measures and their meanings, see Raymond's "Poetry as a Representative Art," chap. vi.–x., pp. 57–127.

41. Whenever **artistic considerations** enter into the expression of thought, in either speech or writing, there is a tendency to **metrical rhythm.** This fact underlies the following:

Rhythm is often used in **poetic prose in imitation, as it were, of** poetic metre.

The last line of this passage may be scanned as effectively as verse.

"The boat reappeared, but brother and sister had gone down in an embrace never to be parted; living through again, in one supreme moment, *the dáys when théy had clásped their little hánds in lóve, and róamed the dáisied fíelds togéther.*" — *George Eliot.*

a. Of the following dozen lines, too, six make perfect blank verse, while two more have a decided trochaic effect. It ought to be said, however, that, except for some specific purpose, a prose writer should not make the rhythm so regular and uniform.

"The earth covered with a sable pall,
1. As for the burial of yesterday;
The clump of dark trees,
Iambic and Trochaic { Its giant plumes of funeral feathers / Waving sadly to and fro:
2. All hushed, all noiseless, and in deep repose,
3. Save the swift clouds that skim across the moon,
And the cautious wind,
4. As creeping after them upon the ground
5. It stops to listen, and goes rustling on,
6. And stops again, and follows, like a savage
On the trail."

The Old Curiosity Shop: Charles Dickens.

Notice this also:

"Bid him therefore consider of his ransom; which must proportion the losses we have borne; the subjects we have lost, the disgrace we have digested; which in weight to re-answer, his pettiness would bow under. For our losses his exchequer is too poor; for the effusion of our blood, the muster of his kingdom too faint a number; and for our disgrace, his own person kneeling at our feet, but a weak and worthless satisfaction. To this add defiance: and tell him, for conclusion, he hath betrayed his followers, whose condemnation is pronounced. So far my king and master; so much my office." — *Henry V.: Shakespeare.*

b. A very short step, as we find further on in the same play, separates prose of this kind from blank verse.

"Thou dost thy office fairly. Turn thee back,
And tell thy king I do not seek him now;

But could be willing to march on to Calais
Without impeachment; for, to say the sooth,
Though 'tis no wisdom to confess so much
Unto an enemy of craft and vantage,
My people are with sickness much enfeebled;
. . . . . .
Go therefore, tell thy master here I am;
My ransom is this frail and worthless trunk,
My army but a weak and sickly guard;
Yet, God before, tell him we will come on
Though France himself and such another neighbor
Stand in our way.
. . . . . .
So tell your master."

Idem.

In the following the ear instinctively catches the rhythmic "tune" of the movement:

"Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn sweeping concords! It grows more and more dense and powerful; it fills the vast pile, it seems to jar its very walls; the ear is stunned, the sense is overwhelmed. And now it is rising from the earth to heaven — the very soul seems *rapt* away and floated upwards on the swelling tide of harmony." — *Westminster Abbey: Washington Irving.*

"Or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel broken at the cistern." Ec. xii. 6.

"And the king was much moved, and went up to the chamber over the gate, and wept: and as he went, thus he said: O my son Absalom! my son, my son Absalom! Would God I had died for thee, O Absalom, my son, my son!" 2 Sam. xviii. 33.

"For so have I seen a lark rising from his bed of grass and soaring upwards, singing as he rises, and [he] hopes to get to heaven and climb above the clouds: but the poor bird was beaten back with the loud sighings of an eastern wind, and his motion made irregular and inconstant, descending more at every breath of the tempest than it could recover by the libration and frequent weighing of his wings; till the little creature was forced to sit down and pant, and stay till the storm was over; and then it made a prosperous flight, and did rise and sing as if it had learned music and motion from an angel as he passed some time through the air about his ministries here below: so is the prayer of a good man." — *Jeremy Taylor.*

"Let us watch him [man] with reverence as he sets side by side the burning gems, and smooths with soft sculpture the jasper pillars that are to reflect a ceaseless sunshine, and rise into a cloudless sky; but not with less reverence let us stand by him when, with rough strength and

hurried stroke, he smites an uncouth animation out of the rocks which he has torn from among the moss of the moorland, and heaves into the darkened air the pile of iron butress and rugged wall, instinct with work of an imagination as wild and wayward as the Northern Sea; creations of ungainly shape and rigid limb, but full of wolfish life; fierce as the winds that beat, and changeful as the clouds that shade them." — *John Ruskin.*

c. Perhaps of all our American writers the prose of Hawthorne was most effective in this regard; e.g.,

"Whether or no Beatrice possessed those terrible attributes, that fatal breath, the affinity with those so beautiful and deadly flowers, which were indicated by what Giovanni had witnessed, she had at least instilled a fierce and subtle poison into his system. It was not love, although her rich beauty was a madness to him, nor horror, even while he fancied her spirit to be imbued with the same baneful essence that seemed to pervade her physical frame; but a wild offspring of both love and horror that had each parent in it, and burned like one and shivered like the other. Giovanni knew not what to dread; still less did he know what to hope; yet hope and dread kept a continual warfare in his breast, alternately vanquishing one another and starting up afresh to renew the contest. Blessed are all simple emotions, be they dark or bright! It is the lurid intermixture of the two that produces the illuminating blaze of the infernal regions." — *Mosses from an Old Manse · Hawthorne.*

42. Rhythm, as often used in all forms of prose, merely represents an **uninterrupted,** and therefore **regular, flow of ideas.**

A. Wherever such an effect is desirable, **a first requirement** is that the words should be grouped in such ways as to **avoid all awkwardness of accent.**

For instance, in the sentence,

"Good Lord, give us bread now,"

all the words but *us* are emphatic, and there is no alternation with unemphatic syllables. On the other hand, the monosyllabic line,

"Bless the Lord of hosts, for he is good to us,"

is not inharmonious, for every second word is accented.

Here is a longer illustration, also full of short words, from the prose of Edward Everett:

"It was a mild, serene, midsummer's night; the sky was without a cloud; the winds were whist. . . . The Pleiades, just above the horizon, shed their sweet influence in the east. As we proceeded, the timid approach of twilight became more perceptible; the intense blue of the sky began to soften; the smaller stars, like little children, went first to

rest. . . . Hands of angels, hidden from mortal eyes, shifted the scenery of the heavens; the glories of night dissolved into the glories of the dawn."

Notice here the metrical similarity between several fragments. For instance, beween these:

1. Shed their sweet influence in the east.
2. Shifted the scenery of the heavens.
1. It was a mild, serene, midsummer's night; the sky was without a cloud.
2. Children went first to rest. Hands of angels, hidden from mortal eyes.

B. A second requirement in securing such effects of rhythm is that, in order to manifest continuity, **sentences** in **consecutive discourse** should begin in such ways as to **continue the form of expression used in the sentences preceding them.**

This is done sometimes by repeating the words, or at least suggesting the ideas, last expressed in the sentence which the new sentence follows; sometimes by using an introductory conjunction like *And, But, Yet, Again, Once more, Furthermore, However*, etc.; and sometimes by using precisely the same construction or order of words as in the preceding sentence. All these methods, however, are dependent upon those through which the forms used in one sentence can be made to refer to the forms used in another, which latter methods, as they are amply treated in Lesson IX., on pages 87–89, need not be considered here.

C. A third requirement, in securing these effects of rhythm, is that **sentences,** especially those ending paragraphs, should **close** so as to **give the full effect of a rhythmic cadence.**

This necessitates, at the close, a downward movement of the voice, which is invariably much better given in connection with a word of two syllables than of one syllable.

Notice the following sentence of Sterne's, intentionally altered slightly at the end, in order to mar its perfect rhythm:

> "The accusing spirit which flew up to Heaven's Chancery with the oath, blushed as he gave it; and the recording angel, as he wrote it, dropped a tear, and blotted it out."

Here is the sentence as Sterne wrote it:

> "The accusing spirit which flew up to Heaven's Chancery with the oath, blushed as he gave it in; and the recording angel, as he wrote it down, dropped a tear upon the word, and blotted it out forever."

Hume gives us an instance of a faulty cadence:

> "Edward obtained a dispensation from his oath, which the barons had compelled Gaveston to take that he would abjure forever the realm."

To gain rhythm, we rewrite it thus:

> "Edward obtained a dispensation from his oath, which the barons had compelled Gaveston to take, that he would abjure the realm forever."

The following too are defective:

> "Famine, epidemics, *raged*."
> "The soldier, transfixed by the spear, *writhed*."
> "Achilles, being apprised of the death of his friend, goes to the battlefield without armor, and, standing by the wall, *shouts*."

43. It needs to be borne in mind, however, that rhythm, as a mere effect of sound, **must always be subordinated** to the *representation* or *expression of ideas.* It should not be produced by introducing into the text unnecessary or inappropriate words.

The style of the following, for instance, while allowable in oratory, where the speaker wishes to give the hearer time to take in the full import of the ideas that he is presenting, would be intolerable and tedious in anything written to be read.

"And are we to speak and act like men who have sustained no wrong? We! Six millions of — what shall I say? — citizens? No! but of men who have been flagitiously spoliated of the rights and privileges of British subjects, who are cast into utter degradation, and covered with disgrace and shame, upon whom scorn is vented and contumely discharged; we who are the victims of legislative plunder — who have been robbed, with worse than Punic perfidy, of privileges which our ancestors had purchased at Limerick with their blood, which were secured by the faith of treaties, and consecrated with all the solemnities of a great national compact, — shall we speak like men who have sustained no wrongs?

"We are upon our knees; but even in kneeling, an attitude of dignity should be maintained. Shall we ask for the rights of freemen in the language of slaves? May common sense — common feeling — common honor — may every generous principle implanted in our nature — may that God (I do not take his name in vain), may that Power that endowed us with high aspirations, and filled the soul of man with honorable emotion; who made the love of freedom an instinctive wish, an unconquerable appetite; may the great Author of our being, the Creator of the human heart — may God forbid it!" — *Irish Grievances: R. L. Sheil.*

But, of course, a humorous reproduction of this style is always permissible.

"My client's hopes and prospects are ruined; and it is no figure of speech to say that her 'occupation is gone' indeed. The bill is down;

but there is no tenant. Eligible single gentlemen pass and repass; but there is no invitation for them to inquire within or without. All is gloom and silence in the house; even the voice of the child is hushed; his infant sports are disregarded when his mother weeps. But Pickwick, gentlemen — Pickwick, the ruthless destroyer of this domestic oasis in the desert of Goswell street — Pickwick, who has choked up the well and thrown ashes on the sward — Pickwick, who comes before you to-day with his heartless tomato sauce and warming-pans — Pickwick still rears his head with unblushing effrontery, and gazes without a sigh on the ruin he has made! Damages, gentlemen, heavy damages is the only punishment with which you can visit him — the only recompense you can award to my client. And for those damages she now appeals to an enlightened, a high-minded, a right-feeling, a conscientious, a dispassionate, a sympathizing, a contemplative jury of her civilized countrymen." — *Pickwick: Charles Dickens.*

44. Nor should rhythm be produced by **disarranging clauses,** so as to make the sense obscure or illogical, as frequently in what is termed the **loose sentence.** (See § 153); e.g.,

"Dr. Prideau used to say that when he brought the copy of his 'Connection of the Old and New Testaments' to the bookseller, he told him it was a dry subject, and the printing could not be safely ventured upon unless he could enliven it with more or less of humor."

"The only light of every truth is its contrasting error; and, therefore, in the contemplation and exhibition of truth, a philosopher should take especial care not to keep himself too loftily aloof from the contemplation and exhibition of error, as these proud spirits of Plato, Spinoza, Leibnitz, and Hegel, most undoubtedly did, much to the detriment of their own profound disquisitions, and to the loss of mankind, who, had their method been different, might have profited more largely by their wisdom."

45. Again, **any rhythm** at all is **inappropriate** when the thought is expressive of *abrupt changes, confusion, tumult,* or *turmoil,* as in the following. Compare them with the representations of similar ideas in the quotations on page 20.

"On the back of a huge wave rose for the last time the unfortunate *Aliwal.* Stem on, as if with strong men steering, she rushed through the foam and the white whirl, like a hearse run away with in snowdrifts. Then she crashed on the stones, and the raging sea swept her from taffrail to bowsprit, rolled her over, pitched her across, and broke her back in two moments. The shock rang through the roar of billows, as if a nerve of the earth were thrilling. Another mountain-wave came marching

to the roll of the tempest-drum. It curled disdainfully over the side, like a fog sweeping over a hedgerow; swoop — it broke the timbers away, as a child strews the quills of a daffodil. . . .

"The storm was now at its height; and of more than a hundred people gathered on the crown of the shore, and above the reach of the billows, not one durst stand upright. Nearer the water the wind had less power, for the wall of waves broke the full brunt of it. But there no man, unless he were most quick of eye and foot, might stand without great peril. For scarcely a single billow broke but what, in the first rebound and toss, two churning hummocks of surf met, and flashed up the strand like a mad white horse, far in advance of the rest. Then a hissing ensued, and a roll of shingle, and the water poured huddling and lappeting back from the chine itself had crannied." — *Craddock Nowell: Blackmore.*

"Were it possible for one of the Graces to have been animated by a Fury, the countenance could not have united such beauty with so much hatred, scorn, defiance, and resentment. The gesture and attitude corresponded with the voice and looks, and altogether presented a spectacle which was at once beautiful and fearful; so much of the sublime had the energy of passion united with the Countess Amy's natural loveliness." — *Sir Walter Scott.*

46. We have so far considered rhythm as determined mainly by the **accents** and the considerations which in poetry lead to *metre*. But rhythm manifests, besides the influence of accents, that of **pauses**, and although these have something to do with giving length to a measure (see Tennyson's "Break, break, break," p. 37), their influence is chiefly apparent in the separations that they occasion between certain groups of measures; in other words, in defining the limits of poetic **lines** and **couplets**. Let us now notice these latter, and the principle underlying them, as related to both poetic and prose form.

A. Lines and couplets are both supposed to be developments of an ancient form of verse called **parallelism**, because it is made up of two phrases, of about equal length, each containing a parallel or equivalent statement; e.g.,

"I will bless the Lord at all times;
His praise shall continually be in my mouth.

My soul shall make her boast in the Lord;
The humble shall hear thereof, and be glad.

O magnify the Lord with me;
And let us exalt his name together.

I sought the Lord, and he heard me;
And delivered me from all my fears."

Psalms xxxiv. 1–4.

B. Our own unrhymed or *blank verse* is evidently only a more regularly metrical form of this; e.g.,

"She gave me for my pains a world of sighs;
She swore, — In faith 't was strange, 't was passing strange;
'T was pitiful, 't was wondrous pitiful;
She wish'd she had not heard it; yet she wish'd
That heaven had made *her* such a man."

Othello, i. 3: *Shakespeare.*

C. The *rhymed couplet* is the same, rendered still more regular because of an effect of exact **balance** between either consecutive or alternating lines; e.g.,

"A Being breathing thoughtful breath,
A Traveller between life and death."

She Was a Phantom of Delight: Wordsworth.

"And so the shadows fall apart,
And so the west winds play;
And all the windows of my heart
I open to the day."

My Psalm: Whittier.

D. Similar arrangements for a similar purpose are common in *prose.* Notice, in the following, the number of epithets, phrases, clauses, and sentences that are duplicated, less in order to add to the meaning than to produce this effect of **balance.**

"When a great man falls, the nation mourns; when a patriarch is removed, the people weep. Ours, my associates, is no common bereavement. The chain which linked our hearts with the gifted spirits of former times has been suddenly snapped. The lips from which flowed those living and glorious truths that our fathers uttered are closed in death. Yes, my friends, Death has been among us! He has not entered the humble cottage of some unknown, ignoble peasant; he has knocked audibly at the palace of a nation! His footstep has been heard in the halls of state! He has cloven down his victim in the midst of the councils of a people. He has borne in triumph from among you the gravest, wisest, most reverend head. Ah! he has taken him as a trophy who was once chief over many statesmen, adorned with virtue, and learning, and truth; he has borne at his chariot wheels a renowned one of the earth." — *J. E. Holmes.*

"Are we so low, so base, so despicable, that we may not express our horror, articulate our detestation, of the most brutal and atrocious war that ever stained earth, or shocked high heaven, with the ferocious deeds of a brutal soldiery, set on by the clergy and followers of a fanatical and inimical religion, rioting in excess of blood and butchery, at the mere details of which the heart sickens? If the great mass of Christendom can look coolly and calmly on, while all this is perpetrated on a Christian people, in their own vicinity, in their very presence, let us, at least, show that, in this distant extremity, there is still some sensibility and sympathy for Christian wrongs and sufferings; that there are still feelings which can kindle into indignation at the oppression of a people endeared to us by every ancient recollection and every modern tie." — *Henry Clay.*

E. A form of **balance**, more emphatic because, through the use of thought as well as of phraseology, calling attention to the double character of the effect, is found in the **antithesis**, a method of expression resulting from placing in juxtaposition two thoughts that differ diametrically in at least one particular though agreeing in others. In consequence of this arrangement, each of the antithetic thoughts by way of contrast, as when white stands just against black, or red just against green, is more distinctly and strongly emphasized.

The style of the writer of those remarkable addresses, "The Letters of Junius," so trenchant and so powerful, abound in illustrations of this; e.g.,

"But, my lord, you may quit the field of business, though not the field of danger; and, though you cannot be safe, you may cease to be ridiculous."

"They are still base enough to encourage the follies of your age, as they once did the vices of your youth."

"Even now they tell you, that as you lived without virtue you should die without repentance."

In order to recognize how much the effect is enhanced by likeness of construction, compare the latter of the following, which manifests this, with the former which does not.

1. He embraced the cause of liberty faintly, and pursued it without resolution; he grew tired of it when he had much to hope, and gave it up when there was no ground for apprehension.

2. He embraced the cause of liberty faintly, and pursued it irresolutely; he grew tired of it when he had much to hope, and gave it up when he had nothing to fear.

Often there is a double contrast in the same sentence:

"Words are the *counters* of *wise* men, and the *money* of *fools*."

"The *laughter* will be for those that have most *wit*, the *serious* for those that have most *reason*."

And in this there is a triple contrast:

"Silence is deep as Eternity; speech is shallow as Time."

Here the antithesis is not between *parts* of sentences, but between sentences entire.

"It is not hard to die. It is harder a thousand times to live. To die is to be a man. To live is only to try to be one. To live is to see God through a glass darkly. To die is to see him face to face. To live is to be in the ore. To die is to be smelted and come out pure gold. To live is to be in March and November. To die is to find midsummer where there is perfect harmony and perfect beauty." — *H. W. Beecher.*

"Polarity, or action and reaction, we meet in every part of nature: in darkness and light; in heat and cold; in the ebb and flow of waters; in male and female; in the inspiration and expiration of plants and animals. All things are double, one against another. Tit for tat; an eye for an eye; a tooth for a tooth; blood for blood; measure for measure; love for love." — *R. W. Emerson.*

F. Parallelism, though a characteristic, as we have found, of all effects of balance, is usually applied technically by rhetoricians to only the use of antithesis continued through several sentences or whole paragraphs; e.g.,

"Dryden knew more of man in his general nature, and Pope in his local manners. The notions of Dryden were formed by comprehensive speculation, and those of Pope by minute attention. There is more dignity in the knowledge of Dryden, and more certainty in that of Pope. Poetry was not the sole praise of either, for both excelled likewise in prose; but Pope did not borrow his prose from his predecessor. The style of Dryden is capricious and varied; that of Pope is cautious and uniform. Dryden obeys the motions of his own mind; Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid; Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe, and levelled by the roller. . . . Dryden's performances were always hasty, either excited by some external occasion, or extorted by domestic necessity; he composed without consideration, and published without correction. What his mind could supply at call, or gather in one excursion, was all that he sought, and all that he gave. The dilatory caution of Pope enabled him to condense his sentiments, to multiply his images, and to accumulate all that study might produce, or chance might supply. If the flights of Dryden, therefore, are higher. Pope continues longer on the wing. If of Dryden's fire the blaze is brighter, of Pope's the heat is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read with frequent astonishment, and Pope with perpetual delight." — *Samuel Johnson.*

"What actors are met! Two Races, — that of merchants and mariners, that of laborers and soldiers; two Nations, — the one dominant by gold, the other by steel; two Republics, — the one theocratic, the other aristocratic. Rome and Carthage! Rome with her army, Carthage with her fleet; Carthage, old, rich, and crafty, — Rome, young, poor, and robust; the past, and the future; the spirit of discovery, and the spirit of conquest; the genius of commerce, the demon of war; the East and the South on one side, the West and the North on the other; in short, two worlds, — the civilization of Africa, and the civilization of Europe." — *Victor Hugo.*

G. As in the cases of many other rhetorical methods, the occasional introduction of which is effective, *Balance*, *Antithesis*, and *Parallelism*, when used in excess, cause style to appear *artificial* and to become *wearisome.*

H. Besides this, a writer should bear in mind that *no effect of rhythm can compensate for a lack of effect in thought.* Behind every *new word* introduced into the text, there should be a *new idea*, unless the desired effects necessitate the reiteration of an old one; and behind every *new arrangement of words*, there should be a *new arrangement of ideas* to fit the logical requirements of apprehension.

I. Rhythmical effects are often produced *instinctively*, and they always have much to do with making a style *personal* and *characteristic.* For these reasons, young writers are advised to pay little attention to the subject, unless they find themselves deficient in it. In the latter case, the best method is to cultivate their ears *in a general way* by reading aloud passages from the best writers, and to correct their own style *in a specific way*, by reading aloud their own paragraphs while composing them.

EXERCISES.

47. Re-write the following so that the individual and collective sentences shall have rhythm and continuity.

"In order to protect such persons I should be in favor of some such provision as one allowing all persons to vote, not otherwise disqualified, who had enjoyed the right of suffrage for say fifteen years previous. This would cover most cases of importance. English education has been rapidly advancing among the Hawaiians during the past fifteen years. In a very few years nearly all young Hawaiian natives of ordinary ability will be able so to qualify themselves to vote. Older men might be unable to acquire the language, to do which is peculiarly the gift of youth. Should a property qualification also be required? In my opinion such a

qualification is also necessary. A very large percentage of the natives are of an irresponsible class — semi-vagrants. The same fact is true of our white population, which is largely recruited from the vagrant classes abroad. Many of these are fairly educated and intelligent, but they care for nothing except the immediate gratification of their desires." — *New York Tribune.*

48. Make a single balanced sentence of the following:

Columbus discovered America. This is true. Newton was greater than Columbus. Newton discovered a law. The law was universal.

49. Of the following, make a paragraph of balanced sentences.

"Adam was the first man. He disobeyed God's law. His disobedience was eating of the forbidden fruit. This brought death into the world. Adam's sin was blotted out. Christ blotted it out."

50. With the following opposed ideas, form two or more Antitheses:

Summer and Winter.
Gratitude and Ingratitude.
Morality and Religion.
Knowledge and Ignorance.
Pride and Humility.
Moderation and Intemperance.
Discretion and Cunning.
Cheerfulness and Melancholy.

51. Improve the following:

1. "Truth will get well if she is run over by a locomotive, while Error dies of lockjaw from a scratch of the finger."
2. "If in the morn of life, you remember Health, you will not be forgotten by him in your latter days."

52. Construct two or more parallelisms with the following material:

The city of Rome — The church of Rome.
The gospel of peace — the gospel of the sword.
Africa — America's Western Desert.
Niagara — Public Opinion.
The Stoic — The Puritan.
Washington — André.
Dickens — Thackeray.
Homer — Milton.

LESSON V.

PITCH: KEY AND RELEVANCY OF FORM TO FORM.

Corresponding to Elocutionary Effects in Pitch. See *Introduction*, §§ 8, 9, and 10.

53. As stated in the *Introduction*, page 4, § 8, the Germans have discovered that every vowel has a *pitch* of its own, with a consequent tendency to cause the whole *word* containing the vowel to have this vowel's *pitch*. Long *u* has the lowest pitch, and long *e* the highest. Between them come in order long *o*, *aw*, *ah*, long *i* and *a*, and short *e* and *i*.

As related to its general, rather than its special, aspects,—as manifested, i.e., in whole compositions or passages rather than in individual movements or inflections,—pitch is usually termed **Key.**

54. Usually, as manifested in Rhetoric, effects of *low* and *high pitch* correspond to those of *long* and *short movement*, long *e* being the only exception. Accordingly, we need not dwell long upon this characteristic.

As in the case of *movement*, we shall consider here first the **imitative** then the **emphatic** uses of pitch.

A. The *imitative*, as indicated in the *Introduction*, § 8, page 4, are such as compare, or may be supposed to compare, with the *pitch characterizing the sounds* produced by the object or actions to which the words refer.

Here are imitative effects, mainly in a *low Key*, i.e. with ā, ō, and ū.

"There comes across the waves' tumultuous roar
The wolf's long howl from Oonalaska's shore."

Pleasures of Hope: Campbell.

Notice the knife *carving* the ivory in this, first with a low then with a high sound, i.e., with ā, ō, ū, and ī, and then with ĭ, ĕ, and ē.

"Ancient rosaries,
Laborious orient ivory, sphere in sphere."

The Princess: Tennyson.

Here also *low* and *high Key* alternate:

"Thus long ago,
Ere heaving bellows learned to blow,
While organs yet were mute,
Timotheus to his breathing flute
And sounding lyre
Could swell the soul to rage or kindle soft desire."

Alexander's Feast: Dryden.

"He saw a crowd assembled round
A person dancing on the ground,
Who straight began to leap and bound
With all his might and main.
To see that dancing man he stopped,
Who twirled and wriggled, skipped and hopped,
Then down incontinently dropped,
And then sprang up again."

The Bishop of Rum-ti-Foo: Gilbert.

"In the midst of such silence and solemnity, from out the bosom of those glorious, glittering forms of nature, comes that rushing, crashing, thunder-burst of sound! If it were not that your soul, through the eye, is as filled and fixed with the sublimity of the vision as, through the sense of hearing, with that of the audible report, methinks you would wish to bury your face in your hands, and fall prostrate, as at the voice of the Eternal." — *G. B. Cheever.*

B. The *emphatic* uses of pitch, as stated in the *Introduction*, pages 4–6, are indicative of the *motive* or *aim* of the expression.

a. Low Key indicates a *serious*, *grave*, and *dignified motive* or *aim*. Notice in this the predominance of *ā*, *au*, *ō*, *ou*, *ū*, and *oo*.

"No wonder that he paused, — no wonder if, his imagination wrought upon by his conscience, he had beheld blood instead of water, and heard groans instead of murmurs! No wonder if some gorgon horror had turned him into stone upon the spot! But, no! he cried, 'The die is cast!' He plunged! he crossed! and Rome was free no more!"

b. High Key indicates a *light*, *gay*, and *flippant motive* or *aim*. Notice in this the predominance of *ĭ*, *ĕ*, and *ē*.

"He took a life preserver, and he hit him on the head,
And Mrs. Brown dissected him before she went to bed."

Gentle Alice Brown: Gilbert.

"There's an end of the married state, I think, — an end of all confidence between man and wife, — if a husband's to have secrets and keep 'em all to himself. Pretty secrets they must be, when his own wife can't know 'em. Not fit for any decent person to know, I'm sure, if that's the case." — *Mrs. Caudle's Curtain Lectures.*

c. A Monotonous Key indicates a **sameness** of motive, accompanied, more or less, by the *serious*, *grave*, and *dignified* effects that are never imparted by too great variety; e.g.,

"And the kings of the earth, and the great men, and the rich men, and the chief captains, and the mighty men, and every bond man, and every free man, hid themselves in the dens and in the rocks of the mountains; and said to the mountains and rocks, Fall on us, and hide us from the face of him that sitteth on the throne, and from the wrath of the Lamb' — REV. vi. 15, 16.

d. A Changing Key indicates **Variety** of motive. Notice the passage from ō, *au*, and ī to ĭ, ĕ, and ē in the following:

"Old glory of warrior ghosts,
Shed fresh on filial hosts,
With dewfall redder than the dews of day."
Birthday Ode: Swinburne.

And from ē, ĕ, ĭ, ŭ to ū, ī, ō, ū in this:

"Do not hurry things too much. If this world should be saved next week it would spoil some of our professions. Do not let us do up things too quick. This world is too big a ship for us to guide. I know from the way she swings from larboard to starboard, that there is a strong Hand at the helm.

"Be patient. God's clock strikes but once or twice in a thousand years; but the wheels all the while keep turning. Over the caravansera of Bethlehem, with silver tongue, it struck One. Over the University of Erfurt, Luther heard it strike Nine. In the rockings of the present century it has sounded — Eleven. Thank God! It will strike — Twelve." — *T. DeWitt Talmage.*

55. Far more important in elocution than effects in Key are those of the downward and upward movements of the voice upon emphatic syllables. These movements are seldom *imitative*. They are intended, as stated in the *Introduction*, to represent the *motive* or *aim* of the mind. The downward movement **points to** that which is emphasized through the use of it, thus indicating, as we may say, *relevancy;* the upward movement **points away from** it, thus indicating, as we may say, *reference*. Besides these two, there is sometimes a movement in both directions; this points, **both to** an expression and **away from it, thus** indicating a *double intention* **which involves its** *equivocacy*. These three words, **relevancy, reference, and equivocacy, furnish terms that may be appropriately applied to requirements** in Rhetoric corresponding, in every essential, to those **that, in** Elocution, would be fulfilled by the use of pitch.

RELEVANCY.

56. Relevancy causes effects in Rhetoric similar to those **in** Elocution, of **downward** pitch, by which attention **is** directed especially to the word and to the *exact meaning* **and** *import* **of the word thus emphasized.**

57. The general principle with reference to Relevancy is that **words** or **series of words** should **accord** with **general usage**, among good writers of the language, and with the **general thought** of the passage in which they occur.

We shall consider the Relevancy, first, of **form to form**; second, of **form to thought**; and third, of **thought to thought**; and, under the first head, its application, first, to *single words or phrases*, and second to *series of these* when used together in *construction*.

58. Relevancy of form to form in single words or phrases:

Words and phrases should accord with *reputable*, *national*, or *present* usage. When they do this they cause that characteristic of style which rhetoricians term **Purity**. When they do not do it, they cause what are termed **Barbarisms**. The chief varieties of unauthorized words or phrases may be grouped with such as are *slang*, *illegitimate*, *technical*, *provincial*, *foreign*, *obsolete*, and *coined*.

A. Slang: This is a term applied to words and phrases essentially vulgar and trite, because either *wrongly originated* by the unlettered, or *wrongly appropriated* from the vocabulary or figures of standard speech by the unthinking, in order to make up for their own poverty of expressional invention.

a. The following are **wrongly originated**: *rum* (queer), *gay* (dissolute), *awfully* (exceedingly), *jolly* (surprising), *daisy* (something charming), *corned*, *tight*, *slewed* (intoxicated); he looked *down in the mouth* (discouraged); he was *up on his ear* (indignant); I *smell a rat* (suspicious); *kick the bucket*, or *hop the twig* (for die).

b. These are wrongly originated from **abbreviations**: *exam.*, an *exhibit*, *incog.*, *hyper.*, *confab.*, *specs*. But certain words thus formed good usage has now authorized; e.g., *hack* (hackney-coach); *post-mortem* (post-mortem examination); *locals* (accounts of local events); *rubbers* (shoes of India-rubber); *postal* (postal-card); *mob* (*mobile vulgus*).

It is allowable also in **poetry** to use such contractions as, *e'er*, *don't*, *'tis*, *e'en*.

c. The following are slang uses of figures once appropriate if not **elegant**: *ticker* (watch); I don't *pan-out* on that; *not by a long shot; he gave himself away; too thin; in the ring* (clique); one can see it *with half an eye*; to *catch on; the light fantastic* (Milton); *high-toned* (Sir W. Scott); *own the soft impeachment; by hook or by crook; almighty dollar* (Irving).

d. "It is quite curious," says Coleridge, in his "Table Talk," "to remark the prevalence of the cavalier slang style in the divines of Charles the Second's time." It was then supposed to be a mark of loyalty. Isaac Barrow, D.D., who ended, perhaps, the first great period of English Prose (Dryden began the second), in his work on the "Pope's Supremacy," writes:

"There is nothing which each of these powers will not *hook* within the verge of its cognizance. . . . There will never be any quiet till one comes to subside and *truckle* under the other."

"Vulgarisms," says John Stuart Mill, "are daily depriving the English language of valuable modes of expressing thought. It is a great error to think that these corruptions of language can do no harm.

B. Illegitimate words are such as are not formed according to the laws of the language.

Some of them are slang; but some, like the following, are not: agri*culturalist* for agri*culturist*, casu*ality* for casu*alty*, preven*tative* for preven*tive*, speci*ality* for speci*alty*, systema*tize* for system*ize*, under*handed* for under*hand*, second-*handed* for second-*hand*.

C. Technical Terms: These terms, belonging as they do to a particular trade, business, or science, are not understood by most readers, and therefore are irrelevant in general literature, especially in poetry.

Avoid such expressions from the spheres either of:

a. Mental Science; e.g., *dialectic, transcendental, actuality, categorical imperative.*

b. Of Physical Science; e.g., *dynamic, ratios, monad.*

c. Of Trades; e.g., *dovetail* (fit accurately).

d. Of Law; e.g., *probation, anent, subpœna.*

e. Of Art; e.g., *chiaroscuro, anneal, chromatic.*

f. Or of Business; e.g., *bulling and bearing, making good* (a check), *hypothecated.*

g. Avoid also Military, Nautical, Sporting, or College Terms.

Such terms are allowable only in *scientific treatises*, or in *comedy* and *fiction*, where they are sometimes introduced for the purpose of illustrating individual peculiarities.

D. Provincialisms: These are words peculiar to certain sections of country; e.g.,

Folks (family), *parts* (regions), *guess* and *reckon* (believe, suppose), *right* (very), *directly* (as soon as), *stop* (stay), *truck* (farm produce).

Provincialisms are allowably used in novels to represent the dialect of a certain locality, as by Mrs. Stowe, Thomas Nelson Page, and F. Hopkinson Smith in their stories of the negroes of the South; by Joaquin Miller in his studies of Indian character; and by Bret Harte in his portrayals of mining life.

E. Foreign Expressions: These should not be used when English expressions would serve as well or better; e.g.,

"That is a *sine qua non*," "He is of the *élite*," "The *ne plus ultra* has not been reached," "It went off with *éclat*," "He is a *connoisseur* in art," "Americans are deficient in the *petite morale*," "*à la Paris*," "It was *comme il faut*," "*Caeteris paribus*, the Saxon words are best," "This was said *sub rosâ*," "One might see with a *coup d'oeil* that he belonged to the *beau monde*," "This is his *magnum opus*," "He made a *faux*

pas," "*Confrères*," "*Tout-ensemble*," "*Amour-propre*," "*Raison d'être*," "*Beaux Arts*," "*Motif*," "*Cortége*," "*On the tapis*," "*Kunst*" (art) and "*Verstimmt*" (out of humor), "*Heimweh*" (homesickness), "*Hauteur*."

Such words are allowable whenever there is no equivalent for them in the English language, as is the case, e.g., with the following:

Ennui, prestige, bric-à-brac, fiancé, chaperon, Bohemian, physique, protégé, tête-à-tête.

Or when one is writing on foreign travel, or describing foreign scenes.

F. Obsolete or Obsolescent Expressions, called also *Archaisms:*

a. Avoid such words as *behest, erst, peradventure;* even such as *beholden, erewhile, vouchsafe, poesy.*

b. Avoid such phrases as *repent him of; I had as lief; It grieveth me; Methinks; His speech bewrayeth him*, etc.

c. Do not affect the old spellings of words like *harbour, labour*, etc., nor the old uses of them. One's style tricked out in these is as inappropriate as if he were to go upon the street wearing the long stockings and three-cornered hat of a century ago.

Some of these expressions, however, are allowable in **Poetry**, though not now admissible in prose; just as a few years ago in some of our towns there remained a few of the rapidly disappearing Continental costumes. For instance, the termination *en* in "oaken," and *ed* and *eth* as in,

> "He pray*eth* best who lov*eth* best
> All things both great and small,
> For the dear Lord who lov*eth* us
> He made and lov*eth* all."
>
> *The Ancient Mariner: Coleridge.*

Poetic diction may employ any words which are thus archaic, if not too colloquial; e.g., *hallowed, sojourn, thou—ye, woe, ken, dire, ire, ere* (before), *blissful, vale* (valley), *scarce* (scarcely).

Notice the following, from the introduction of Byron's "Childe Harold:"

> "*Whilom* in Albion's *isle* there *dwelt* a youth
> Who *ne* in virtue's ways *did take* delight;
> But spent his days in riot most *uncouth*,
> And vex'd with mirth the drowsy ear of night.
> Ah me! in *sooth* he was a shameless *wight* . . .
> *Childe* Harold was he *hight*."

Again, these expressions are allowable in *Assumed Diction.* As we sometimes don the antiquated regimentals for a masquerade, so a writer may cover his discourse with this archaic costume, and the old setting and flavor thus imparted may add charm to the style; e.g.,

"'Now I am glad that thou *art* going thy ways to the Glittering Plain to-morrow; for thou *wilt* be good company to me on the way; and I deem that thou *wilt* be no *churl* when thou art glad.'

"'What,' said Hallblithe, 'art *thou* wending *thither*, thou old man?'

"'Yea,' said he, 'nor shall any other on the ship save *thou* and I and the mariners who *waft* us; and they, *forsooth*, shall not go *aland*, there.'"

Story of the Glittering Plain: William Morris.

6. Coined Words: A young writer should never invent words, nor be over-ready to use new ones. An experienced writer should never invent them except to convey ideas for which there are no satisfactory expressions in the language.

Do not use words, e.g., like *philologer, resurrected, fictional, skeletonize, martyrize, safe-guarded, peccant.*

Another species of coined words appears in the making of new compounds; e.g., *world-system, self-practice, age-distant, soul-blind, mirror-writing, health-board, go-a-head-a-tive-ness, never-to-be-forgotten.*

59. In accordance with one or other of these requirements of **Purity**, William Cullen Bryant, when editor of the *New York Evening Post*, directed all writers connected with his journal to avoid the following, several of which, however, are now used by our best authors:

Above and over (for "more than").
Artiste (for "artist").
Aspirant.
Authoress.
Beat (for "defeat").
Bagging (for "capturing").
Balance (for "remainder").
Banquet (for "dinner" or "supper").
Bogus.
Casket (for "coffin").
Claimed (for "asserted").
Collided.
Commence (for "begin").
Cortége (for "procession").
Cotemporary (for "contemporary").
Couple (for "two").
Darky (for "negro").
Day before yesterday (for "the day before yesterday").
Début.
Decease (as a verb).
Democracy (applied to a political party).
Develop (for "expose").
Devouring element (for "fire").
Donate.
Employé.
Endorse (for "approve").
En route.
Esq.
Graduate (for "is graduated").
Gents (for "gentlemen").
Hon.
House (for "House of Representatives").
Humbug.
Inaugurate (for "begin").
In our midst.
Item (for "article, extract, or paragraph").
Is being done or built, etc., and all passives of this form (for "is building").
Jeopardize (for "jeopard").

Jubilant (for "rejoicing").
Juvenile (for "boy").
Lady (for "wife").
Last (for "latest").
Lengthy (for "long").
Leniency (for "lenity").
Loafer.
Loan or Loaned (for "lend" or "lent").
Located.
Majority (relating to places or circumstances, for "most").
Mrs. President, Mrs. Governor, Mrs. General, and all similar titles.
Mutual (for "common").
Official (for "officer").
Ovation.
On yesterday (for "yesterday").
Over his signature.
Pants (for "pantaloons").
Parties (for "persons").
Partially (for "partly").
Past two weeks (for "last two weeks," and all similar expressions relating to a definite time).
Poetess.
Portion (for "part").
Posted (for "informed").
Progress (for "advance").
Quite (prefixed to "good," "large," etc.)
Raid (for "attack").
Realized (for "obtained").
Reliable (for "trustworthy").
Repudiate (for "reject" or "disown").
Retire (as an active verb).
Rev. (for "the Rev.").
Rôle (for "part").
Roughs.
Rowdies.
Secesh.
Sensation (for "noteworthy event").
Standpoint (for "point of view").
State (for "say").
Taboo.
Talent (for "talents" or "ability").
Talented.
Tapis.
The deceased.
The United States as a singular noun.
Transpire (for "occur").
Via (for "by the way of").
Vicinity (for "neighborhood").
Wall Street slang generally ("bulls, bears, long, short, flat, corner, tight, moribund, comatose," etc.).
Which (with a noun, as "which man").
Wharves (for "wharfs").
Would seem (for "seems").

EXERCISES.

60. Improve the following:

1. She was a daisy, and although he was as tight as a brick and was so down in the mouth that he looked as if he could have kicked the bucket the very next moment, we had an awfully jolly, in fact, a perfect rum time of it. 2. When he came to be examined you could see with half an eye that he couldn't pan out much on his Latin, not by a long shot. 3. He gave himself away at the very first spout; couldn't catch on at all, by hook or by crook. 4. The rest of us owned up to the soft impeachment, and were soon skipping the light

fantastic. 5. Methinks it is a never-to-be-forgotten *sine qua non* in such a case, that a man should repent him of his ire before applying for forgiveness. 6. Otherwise there will be no *raison d'être*, and scarce a *motif*, for granting it. 7. Temperance and exercise are excellent preventatives of debility. 8. I admire his amiableness and candidness. 9. It grieves me to think with what ardor two or three eminent personages have indicated such a course. 10. May is *par excellence* the month of flowers; it is delicious at this season to go stroaming about the fields. 11. You can't bamboozle me with such humbug. 12. He thinks so much of agriculturalists that he also thinks of systematizing the whole subject of farming. 13. Dealing with transcendental topics is one of his specialities. 14. For the past two weeks the authoress has claimed that the majority of all the cotemporary parties interested who have kept themselves posted with reference to her writings have indorsed them. 15. The aspirant has reliable information, too, that quite a large portion of the community over and above those considered to be her immediate friends are ready to inaugurate a movement in our midst that will develop the true inwardness of the opposition to him. 16. If they commence to attack me for writing it, I shall repudiate the item at once. 17. When the bears made a raid upon it, the whole stock was jeopardized; but when he saw what was being done, he hedged some; but after the rally came, had saved enough to realize from the balance a couple of thousand. 18. It would seem, for he stated it over his own signature, that they had quite a sensation for that vicinity.

LESSON VI.

RELEVANCY OF FORM TO FORM IN CONSTRUCTION.

CORRESPONDING to Elocutionary effects with the Downward Inflection. See *Introduction*, §§ 9 and 10.

61. Construction should conform to the grammar and idiom of the language as established by **good usage.** Any violation of this principle is termed a **Solecism.**

Viewed rhetorically, there is no necessity for distinguishing errors of grammar from errors of idiom. They will therefore be considered together here, but arranged under the different parts of speech.

A. Articles.

A black and white dog means one dog of two colors. *A black and a white dog* means two dogs of different colors.

A is used before a word beginning with an aspirate *h*, when the accent is on the first syllable; *an* when it is on the second, in which case the vowel is treated as if it had no consonant before it; e.g., "A history," but "An historian."

B. Nouns.

If several possessive nouns refer to the same subject, and are connected by *and*, the possessive sign should be used with the last noun only; e.g.,

Instead of "They have a special sale of laces at Bolton's and Neely's large store," say, "Bolton and Neely's."

The *case* of a noun or pronoun following *than* depends on the construction of the subsequent clause, thus:

I esteem you more than *they* [esteem you].
I esteem you more than *them* [= than I esteem them].

Put in the possessive case a noun or pronoun modifying a participle. Say, "I wonder at the *teacher's* doing that," or "at *his* doing that;" not "at the teacher doing," or "at him doing."

When a noun is used as an adjective, it must always be in the singular number, even when limited by words signifying plurality; as, twenty-five *foot* house (not *feet*), *tooth*-ache (not *teeth*-ache), calves-*foot* jelly (not *feet*), twenty-*horse* power, ten-*dollar* bill.

Spoonfuls is preferable to *spoonsful; basketfuls* to *basketsful*, etc.

C. Adjectives and Adjective Pronouns.

All these, both these, them all, them both, are preferable to *all of these, both of these, all of them, both of them.*

Do not use an adjective for an adverb. Do not say, "These testify more *eloquent* than words," but, "more *eloquently*."

Any is an adjective; do not use it as an adverb, as, "He was not injured *any*," "Are you *any* better?"

Good is an adjective or noun. Do not use it in place of the adverb *well*. Say, "Your song is *good*, and sounds *well*," not "sounds *good*."

Real is an adjective, not an adverb. For "He is *real* well," say, "He is *very* well," or, "*really* well."

Such is an adjective pronoun, and is not correctly used in the sentence, "Did you ever see *such a beautiful* girl?" where it has the force of the adverb *so*. Say "*so beautiful* a girl."

Each, every, and *no*, though connected by *and*, are followed by a verb in the singular; e.g., "Every man and every boy *was* present." *Each other* refers to two, *one another* to two or more. "Men should love *one another*," not merely *each other*. *Either* implies two. "Three men, *either* of whom could do it," should be "*any one* of whom," etc.

D. Pronouns.

These kind and *those sort* are common solecisms, arising from the presence of a plural noun after *kind* and *sort*; as, "These kind of gloves," say, "This kind."

Do not use a pronoun in the nominative, when it should be in the objective, case. Say, "He said that he might give the ring to *whomsoever* he should first meet," not "to *whosoever*," etc.

Avoid ambiguity by not omitting, especially in involved sentences, the relative pronoun as an introduction to a relative clause. Instead of "This was the event he had been expecting," say, "This was the event *that* he had been expecting."

Use *who* and *whom* for persons, and *which* for things, when introducing relative clauses distinctly adding to the information; in cases, therefore, in which *and* could appropriately be used. In other cases, when merely modifying, use *that*, except for variety, or to distinguish the pronoun from the conjunction *that*; e.g.,

The woman whom I saw (and I saw her) is a beauty.

The woman that I saw (the one seen by me) is a beauty.

The constitution which was ratified (and it was) asserted this.

The constitution that was ratified (the one ratified) asserted this.

E. Verbs.

When several subjects of the same verb differ in number, make the verb agree with the subject most prominent in thought. If no one is specially prominent, make the verb agree with its nearest subject. But it is better always to recast such a sentence.

Do not use different constructions in the same sentence; e.g.,

"It is a petrified cedar-tree, having a diameter of forty feet, a circumference of one hundred and thirty feet, and is six hundred and sixty feet in length." Instead of this, say, "and a length of six hundred and sixty feet."

Make tenses in the same sentence consistent, and let their sequence be logical; e.g.

"Montcalm suddenly collects a force of eight thousand men, crossed Lake George, and lays siege to Fort William Henry." Say, "*crosses*."

Do not confound the imperfect with the perfect tense; e.g.,

"The dwarf enters and confronts Mr. Vere, who *has thought* until now that Sir Edward Manley was safe in the monastery;" not, "*who thought*," etc.

Do not place a past infinitive after a verb in a past tense, when this infinitive is intended to express an action or state contemporary with the time of the first verb. "I meant *to have done it*," should be, "I meant to do it."

Do not express existing or universal truth in a *past* tense. Say, "He said that it *is* true;" not, "*was* true."

When several auxiliaries belonging to different tenses are used with the same participle or verbal form, have them consistent. "I can make as much money as he has." As he *has make* would be ungrammatical.

The sentence should read, "I can make as much money as he has *made*." So do not say, "The book has, is, or shall be published," etc.

Have is not an auxiliary in sentences like the following. *Got* in them is superfluous.

"Have you *got* any peaches?" "I haven't *got* my pocket-book with me."

The word *get* means *to acquire*, and is inelegant in such forms as, *to get a disease, to get one's pocket picked, to get the train, to get left, to get into a carriage, etc.*

When the verb expresses contingency, place it in the subjunctive mood. Say, "If the language *were* spelled by sound, the same antagonism would exist;" not "*was* spelled," etc.

Do not confound verbs of different meanings, especially transitive with intransitive verbs; e.g,

	Pres.	*Past.*	*Pres. Part.*	*Perf Part.*
Flee, to escape.	Flee.	Fled.	Fleeing.	Fled.
Fly, to soar in the air.	Fly.	Flew.	Flying.	Flown.
Flow, to glide like a river.	Flow.	Flowed.	Flowing.	Flowed.
Lie, to recline.	Lie.	Lay.	Lying.	Lain.
Lie, to tell a falsehood.	Lie.	Lied.	Lying.	Lied.
Lay, to place.	Lay.	Laid.	Laying.	Laid.
Sit, to rest one's self.	Sit.	Sat.	Sitting.	Sat.
Set, to place.	Set.	Set.	Setting.	Set.
Rise, to get up.	Rise.	Rose.	Rising.	Risen.
Raise, to lift.	Raise.	Raised.	Raising.	Raised.

Say, "He *fled* in a balloon that *flew* above a river that *flowed*."

"The stick had *lain* there all summer," but "he had *laid* it down."

"He himself *sat* down," but "*set* it down."

"He himself *rose* up," but "*raised* the chair."

Do not separate *to*, the sign of the infinitive mood, from the verbal root by an adverb or adverbial clause; as, "To *rightly* judge," for "to judge rightly;" "To *then* ascend the stairs," etc.

This principle, however, is not applied to the compound infinitive. It is considered correct to say, "He is believed to be well informed."

After the verbs *be, look, taste, smell, feel, seem*, and a few others, use an adjective to express the *quality* or *state* of the subject or object, and an adverb to express the *manner* of the action.

"The beautiful roses smell so sweetly;" say, "so *sweet*."

"She looks at him *sweet;*" say, "*sweetly*." But say "He looks honest."

F. Adverbs.

Anyhow is inelegant; say, *in any manner*.

Directly and *immediately* are adverbs of time, not conjunctive adverbs equivalent to *as soon as*. "*Directly* Mr. Johnson stopped, Mr. Jones approached him," is incorrect.

Instead of *equally as well*, say, *equally well.*

First should be used instead of *firstly.*

How should never be substituted for *that.* "I have heard *how* [that] in Switzerland Americans are charged the highest price for everything."

Illy should not be used for the adverb *ill;* there is no such word.

Never cannot be applied to events which, from the nature of things, could have happened but *once.* "Washington was *never* born in New York."

Now, then, sometime, etc., should not be used as adjectives; as, "Nathanael Greene was born at Warwick, in the *then* colony (*now* State) of Rhode Island." "The *sometime* Governor of New York."

G. Conjunctions.

Instead of *as* use *so* after a negative whether expressed or implied.

Say, "Nothing tending to the development of the highest interests of the State is impossible to a nation so strong and powerful as ours;" not, "*as* strong," etc.

Either, whether expressed or implied, should be followed by *or;* and *neither*, or *nor* in the sense of *neither*, by *nor:* e.g.,

"I said that he was a fool *or* a knave;" i.e., *either* a fool or a knave.

"I said that he was *not* a fool *nor* a knave;" i.e., *neither* the one nor the other.

"I said that he was *not* a fool or a knave, but something else." Here fool and knave are not contrasted, but the two together are contrasted with *something else.* The sentence means, I did not say that he was either a fool or a knave; but I did say that he was something else.

Avoid ambiguity by inserting, where otherwise it would be merely "understood," the conjunction *that* as an introduction to clauses indicating results, especially when they follow verbs expressing mental action.

Instead of "He said in after-years, but for his poverty he would have travelled over half the globe," say, "*that* but for his poverty," etc.

Whether should be followed by *not.* "I wish you to say *whether or not* I may expect you." *Whether or no* would be ungrammatical.

H. Prepositions.

Beside signifies *by the side of. Besides* means *in addition to.*

Between is applicable to two objects only; *among* to three or more. "A father divided a portion of his property *between* his two sons; the rest he distributed *among* the poor. *Between you and I* for *between you and me* is of course incorrect.

Except as a preposition is often confounded with the conjunction *unless.* The former, whether a verb or a preposition, requires after it an objective case; as, "They all came *except* James." But to say, "They all refused to come *except* James would," is using the word as a conjunction. The proper word in such cases is *unless. Without* is likewise often used in the same way for *unless.* "I will not go to the city *without* [unless] you do." *Except* is also sometimes used improperly in the sense of *be-*

sides. "Few men except [besides] Cæsar would have dared to cross the Rubicon."

Like as a preposition is often confounded with the conjunction *as*. The former is correctly used only when it would be proper to supply "to" after it; as, "The daughter is *like* [to] her mother. "He fought *like* [to] a lion." Do not use it for *as*, or *as if*. "I wish I could write *like* [as] you do." "He behaved *like* [as if] he was mad."

Do not introduce a preposition after a transitive verb, to govern a substantive which is really the object of the verb. "Covet earnestly for the best gifts;" *covet* being a transitive verb, *for* should be omitted. To accept *of* a present, to consider *of* a matter, are equally incorrect.

Do not connect a transitive verb and a preposition, or two different prepositions, with the same object; as, "We confide in and respect the good;" "I called on, and had a conversation with, him." In such cases, either supply an object for each of the governing words, or omit one of the latter if it can be done without injury to the sense; thus, "We confide in the good, and respect them;" "I called, and had a conversation with him."

Do not insert too many words between a preposition and the noun which it governs; e.g.

"The trouble arose from the priests' of the temple corrupt life." Say, "from the corrupt life of the priests of the temple;" otherwise this should be written priests-of-the-temple's.

The prepositions governing *whom* and *which* may be placed at the end of a clause, but it is deemed more elegant to say, "The steamer *in which* I went up the river," than, "The steamer *which* I went up the river *in*." Nevertheless, "The mosquito is good for nothing *that I know of*," is much less pompous than, "The mosquito is good for nothing *of which* I know."

Use prepositions in the way authorized by good writers. Notice this list of words with the prepositions that, according to the idioms of our language, follow them:

Abhorrence *of;* abhorrent *to;* absolve *from;* accommodate (a thing) *to;* accommodate (a person) *with;* accompanied *by* (a person), *with* (a thing); accord *with* (intransitive); accord *to* (transitive); accountable *to* (a person); accountable *for* (a thing); acquaint *with;* adequate *to;* admission *to* (access), *into* (entrance); admonish *of;* advantage *of*, *over;* agree *with* (a person); agree *to* (a proposal); agree *in* (believing); agree *among* (themselves); analogous *to;* analogy *between* (two things mentioned after it), *to*, *with;* angry *with* (a person); angry *at* (a thing); antagonism *to*, *between;* apologize *to* (a person), *for* (a thing); ask *of* (a person); ask *for* (a thing); ask *after* (one's health); attend *to* (listen); attend *upon* (wait); attended *by*, *with*, *to*, *on*, or *upon;* **Believe** *in*, *on;* **Call** *on* (a person); call *at* (a house); call *for* (a person or thing); call *in* (question); call *after*, *by* (the name); capacity *for;* care *for*, *about*, *of;* careful *of*, *in;* careless *about*, *in;* charge *on*, *against* (a person); charge *with* (a crime); clear *of* (harm), *from* (guilt); communicate *to* (transitive); communicate

with (intransitive); compare *with* (quality); compare *to* (illustration); comparison *with, between;* compatible *with;* concerned *at, for, with* (a person); concerned *in* (a proceeding); concur *with* (a person); concur *in* (an opinion); confide *in* (intransitive); confide *to* (transitive); connive *with* (a person); connive *at* (a proceeding); consist *of* (substance); consist *with* (harmony); consonant *to, with;* contend *with* (a person); contend *for* (a principle or object); contend *against* (an obstacle); contrast *with, to, between;* controversy *with* (a person); controversy *between* (two); controversy *about* (a matter); conversant *with* (persons), *with, in,* or *about* (things;) copy *after* (an example); copy *from* (nature); copy *out of* (a book); correspond *with, to;* correspondence *with;* **Deliver** *from, out of, of, to* (a person), *at* (a place), *over;* die *of, with, from* (hunger, etc.), *by* (the sword, etc.), *for* (another); differ *among* (themselves), *from* (one another), *from* or *with* (in opinion), *about, concerning* (a question); difference *with* (a person), *between* (things compared); different, differently *from;* difficulty *in;* disagree *with* (a person), *to* (a thing proposed); disappointed *of* (something not obtained); disappointed *in* (something obtained); disapprove (with or without) *of;* discriminate *between* (two things), *from* (one thing from another); disgusted *with* (a person); disgusted *with, at,* or *by* (a thing); distinguish *between* (two), *from* (one another); divide *between* (two), *among* (several); **Embellished** *by* (an artist); embellished *with* or *by* (engravings); enter *into, in, on,* or *upon;* entrance *on, upon, into;* equivalent *to;* escape *from* (sometimes *out of*); expect *from* or *of* (a person); expert *in, at;* expose *to* (as loss or danger), *to* or *for* (sale); **Fall** *under* (observation, censure), *from* (a tree), *into* (a pit, bad habits, etc.), *on* or *upon* (an enemy), *among* (thieves), *to* or *on* (the ground); founded *on* or *upon* (a basis); founded *in* (truth); furnished *with;* **Graduate** *at, from, in* (the class); grateful *to* (a person), *for* (a favor); **Illustrated** *by* (an artist), *with* or *by* (woodcuts); impatient *with* (a person), *at* (his conduct), *of* (restraint), *for* (something wanted), *under* (misfortune); incorporate *into* (to take into the body of a thing), *with* (to combine); indulge *with* (a single thing), *in* (something habitual); interfere *with, in, between;* intermeddle *with;* intersperse *among, through, with;* intervene *between;* introduce *into* (a place), *to* (a person); intrude *into* (a place), *on* or *upon* (a person); involve *in* (difficulties, obscurity); irritated *by* or *against* (a person), *by* and sometimes *at* (an act); **Join** *to* (something greater), *with* (something equal); **Killed** *by* (an enemy), *with* (a sword, fatigue); **Lean** *against* (a wall), *on* or *upon* (a staff), *to* or *towards;* listen *for* (a sound expected), *to* (a sound heard); live *at* (a village, or *in* a sojourn), *in* (a city or country), *on* (the earth), *on* or *upon* (food); look *for* (something expected), *for* or *after* (something lost), *on* or *upon* (to regard, consider); **Martyr** *for* or *to* (a cause), *to* (a disease); **Necessary** *to, for;* Necessity *for, of;* **Occasion** *to, for* (persons), *for, of* (things); opportunity *of, for;* **Parallel** *to, with;* partial *to,* sometimes *towards;* partiality *to, for;* participate *in,* sometimes *of;* patient *of, with, toward, under;* penetrate *into, within, to;* perish *of, by,* sometimes *with;* preference *to, over, above, before, for;* prevail *on* or *upon, with* (to persuade), *over* or *against* (to overcome);

pronounce *against* (a person), *on* (a thing); proper *to;* proportion *to;* propose *to;* protect others *from*, ourselves *against;* **Reconcile** *to* (to make friendly), *with* (to make consistent); recover *from*, sometimes *of;* reduce *to* (a state), *under* (subjection); rejoice *at* (events), *in* (qualities, etc.); rely *on*, *upon* (not *in*); remonstrate *with* (a person), *against* (a proceeding); repeat (a passage) *of*, *from*, *out of;* **Sated** *with;* satiated *with;* satisfy *with;* saturate *with;* save *from;* search *for* or *after* (a person), *into* (particulars), *out* (the truth); seized *by* (an enemy), *with* (an illness); sell *for*, *by* auction (in England), *at* auction (in the United States); similarity *to*, *between*, *of;* situated *on* (this side), *in* (a street); speak *to* (an audience), *to* or *with* (a person), *on* or *about* (a subject); strive *with* or *against* (a person), *for* (an object); suitable *to*, *for;* surprised *at*, *by*, *with;* surround *by*, *with;* suspected *of*, *by;* swerve *from;* sympathize *with* (a person), *in* (one's sorrow); sympathy *with*, *for*, *between;* **Taste** *of* (a thing possessed), *for* (a thing desired or relished); treat *of* (v. i.) a subject; **Unison** *with;* unite *to*, *with*, *in*, *by;* useful *for*, *to;* **Vest** *in* (a person), *with* (a thing).

62. In order to express ideas newly or freshly for *philosophic*, *poetic*, or *figurative* purposes, it is **allowable** to disregard many of the principles unfolded in this and the last chapter.

It is proper, for instance, to use terms like the following:

The *world-spirit*, the *play-impulse*.
We deal with them not in *the actual*.
The real and *the beautiful*.
We know *the when*, but not *the where*.
The breezy *blue*.
The dead *vast* of night.

Sometimes an entire phrase or clause is used as a single part of speech; as:

". . . Too full of sleep to understand,
How far *the unknown* transcends *the what we know*."
Longfellow.

This use of one part of speech, or form of it, for another, is termed *Enallage*.

EXERCISES.

63. Improve the following:

1. Here are a red and white rose growing on the same bush. 2. The cultivated and uncultivated differ widely. 3. Protestantism finds fault with the monks' of the Middle Ages ascetic life. 4. Let each esteem others better than themselves. 5. Some of our principal colleges have each a rhetoric of their own. 6. Every muscle, every bone, every fibre of our bodies are named in his system. 7. The

column of thefts, murders, fires, and accidents are more attractive to many readers than any other department of the newspaper. 8. He was real good to me, and such a fine fellow, that I could not have set still anyhow and seen the blaim lain on him like they did it. 9. This noble nation hath, of all others, admitted fewer corruptions. 10. Each of the sexes should keep within its particular bounds and content themselves to exult within their respective districts. 11. Ye will not come unto me that ye might have life. 12. In such arid regions as border upon the desert, rain seldom falls. 13. Let two straight lines cut one another. 13. Parents like to see their children kind to each other. 15. He has, in the same breath, been called kind and cruel, enlightened and a barbarian. 16. Many suppose that Mr. Seward was the controlling power in the administration: this was not so. 17. His success was the result that would be obtained when great ambition and perseverance unite with strict integrity. 18. Many persons can command their passions, but will not do so. 19. Three days' notice are required before presenting the checks. 20. Six months' sojourn among the mountains have restored me to perfect health. 21. Cultivate the acquaintance of the professors, for they might be of service to you. 22. His father was a true blue Revolution soldier, and his mother a sincere Christian. 23. I could hear the rattle of musketry, and the shouts of the victorious Frenchmen as they drive Abercrombie's regulars from the field; and I saw the gallant Montcalm turning his boat-prows toward the north as he is driven from this cherished port. 24. The character of the people represented are such as only a great master of fiction like Black would have imagined. 25. His ability to logically and carefully separate truth from error shows his well-disciplined mind. 26. Two thousand dollars were divided between the five children. 27. It is well when students love and have respect for their instructors. 28. Tennyson has frequently been compared to Keats. 29. Love may be compared with the sun that sheds light on all surrounding objects. 30. The politicians have quarrelled so much between themselves that they cannot elect a senator. 31. Their votes should correspond to their professions. 32. Can you reconcile the fact with his statements?

LESSON VII.

RELEVANCY OF FORM TO THOUGHT.

Corresponding to Elocutionary effects in downward pitch. See *Introduction*, § 9.

64. Words are forms embodying thought. When they embody the thought exactly, expressing no less and no more than is necessary, style possesses the quality termed by rhetoricians **Precision.**

Here, too, we may apply the principle with reference to Relevancy given in § 57 on page 52, considering it first as related to *single words* and *phrases*, and second, to *series of these* as used together in *construction*.

65. As applied to *single words* or *phrases*, Precision involves, first of all, an appropriate use of **Synonymes.** These are words of similar meanings, but differing in certain shades and applications of these meanings. The following, from all parts of speech, will illustrate this:

Custom and *habit*. The former is the frequent repetition of the same act; the latter is the effect of such repetition. Through the *custom* of drinking whiskey one may form *habits* of intemperance. *Custom* applies to men collectively or individually; *habit* applies to them as individuals only. Every nation has its *customs*, every man has his peculiar *habits*.

Negligence and *neglect*. The former is a habit; the latter, an act. "His *negligence* was the source of all his misfortunes." "By his *neglect* he lost the opportunity."

One, only, alone, lonely. Unity is the idea common to all these words. But they differ thus: That is *one* of which there are any; and is opposed to "none." That is *only* of which there is but *one;* the word is opposed to "more than one." That is *alone* which is *actually* unaccompanied; the word is opposed to "with others." That is *lonely* which is habitually unaccompanied. *One* child; an *only* child; a child *alone;* a *lonely* child.

Whole, entire, complete, total. Nothing is *whole* that has anything taken from it; nothing is *entire* that is divided; nothing is *complete* that has not all its parts, and those parts fully developed. *Complete* refers to the perfection of parts; *entire* to their unity; *whole* to their junction; *total* to their aggregate. A *whole* orange; an *entire* set; a *complete* facsimile; the *total* expense.

Enough, sufficient. *Enough* has reference to the quantity that one wishes to have; *sufficient*, to that which one needs. The former, therefore, generally implies more than the latter. The miser may have *sufficient*, but never has *enough*.

Less and *fewer*. The former should be used where quantity is referred to; the latter, when number is considered. "There is *less* than a ton of coal in the bin," but, "There were not *fewer* than two hundred persons in the hall."

Superstitious, credulous, bigoted, enthusiastic, fanatical. The *superstitious* are too ceremonious or scrupulous in matters of religious worship; the *credulous* are too easy of belief; the *bigoted* are blindly obstinate in their creed. *Enthusiasm* is the zeal of credulity; *fanaticism*, the zeal of bigotry. The opposite extreme of *superstition* is irreverence; of *credulity*, scepticism; of *enthusiasm* and *bigotry*, indifference.

To *reprove*, to *rebuke*, to *reprimand*, to *censure*, to *remonstrate*, to *expostulate*, to *reproach*. To *reprove* is to admonish with disapprobation. To *rebuke* is now used in nearly the same sense, but is a stronger term. To *reprimand* is to reprove officially, and by one in authority. To *censure* is to express an unfavorable opinion. It implies equality between the parties, and is less *personal* than the previous terms. To *remonstrate* and to *expostulate* are acts more argumentative, and imply more of *advice* than is implied in either *reproof* or *censure*. They also apply only to acts now taking place, or about to take place, while *censure* applies only to what is past. Men may *remonstrate* with a superior: they generally *expostulate* with equals or inferiors. To *reproach* is to give vent to our *feelings*; it is applicable to all grades; and it often applies when we attribute to another faults that he does not admit.

May or *might* and *can* or *could*. The former two denote permission and possibility; the latter denote ability. Say, "The proprietor says that his employees *may* vote as they please so far as he is concerned." Not, "*can*."

Will, would, shall, should. "The radical signification of *will* (and the same could be said of *would*) (Anglo-Saxon *willan*) is purpose, intention, determination; that of *shall* (or *should*, Anglo-Saxon *sceal*, ought) is obligation. I *will do* means, I purpose doing — I am determined to do. I *shall do* means, radically, I ought to do; and as a man is supposed to do what he sees he ought to do, *I shall do* came to mean, I am about doing — to be, in fact, a mere announcement of future action, more or less remote. But so, *you shall do* means, radically, you ought to do; and therefore, unless we mean to impose an obligation or to announce an action on the part of another person, over whom we claim some control, *shall*, in speaking of the mere voluntary future action of another person, is inappropriate; and we therefore say *you will*, assuming that it is the volition of the other person to do thus or so. Hence, in merely announcing future action, we say, *I* or *we shall*, *you*, *he*, or *they will*; and in declaring purpose on our own part, or, on the part of another, obligation, or inevitable action, which we mean to control, we say, *I* or *we will*, *you*, *he*, or

they shall. Official orders, which are in the form *you will*, are but a seeming exception to this rule of speech, which they, in fact, illustrate. For in them the courtesy of superior to subordinate, carried to the extreme even in giving command, avoids the semblance of compulsion, while it assumes obedience in its very language." — *Words and Their Uses: Richard Grant White.*

Future of Expectation.		*Future of Determination.*	
I shall go,	We shall go,	I will go,	We will go,
Thou wilt go,	You will go,	Thou shalt go,	You shall go,
He will go;	They will go.	He shall go;	They shall go.

Thus, "I shall be drowned; nobody will help me," indicates expectation; but, "I will be drowned; nobody shall help me," indicates determination.

Most and *almost.* Use *almost* whenever *nearly* may be used in its place. Use *most* in the sense of *the greater number* or *quantity.* Instead of "*Most* everybody *thinks* so," say "*almost.*"

By, with, through. Nearness, oneness, throughness, are the ideas these words express, and they are sometimes interchangeable. When *by* and *with* express two causes, the first cause or agent is expressed by the use of *by*, and the second or instrumental cause by *with.* *By* belongs to the agent; *with*, to the instrument. When they both express means only, and not original agency, *by* implies that the means are necessary; *with*, that they are auxiliary only. Hence the phrase, "*By* our swords we gained these lands, and *with* our swords we will keep them." Generally, *with* indicates companionship (from *withan*, to bind); *by*, the mode or way of performing some act. Sometimes either is appropriate, e.g. *by* patience, *with* patience, though the sense is not exactly the same. *Through* implies that the means used form the appointed channel for the conveyance of the object named.

Therefore, wherefore, then, accordingly, consequently. *Therefore* is for that reason or those reasons; *wherefore* is for which reason or reasons, and applies to something immediately preceding. *Then* indicates a less formal conclusion, and is often applicable to physical sequence; "these facts being so." *Accordingly* is applicable to physical sequence only. Both it and *then* often refer to a practical course following from certain cases or facts. *Consequently* is the most formal conclusive of the whole, though generally confined to a *practical* sequence.

Though and *if.* *Though* means *notwithstanding*, as in the sentence, "Though I should die with thee, yet will I not deny thee." It is incorrectly used for *if* in expressions like the following: "I feel as *though* I were going to be sick." "It seems as *though* it would rain."

66. Because, in some cases, **repetition** is necessary in order to bring out differences of meaning or application, notice the following:

Do not in the same clause use the verb *to be* as an auxiliary and as a principal verb.

Instead of, "It was a great innovation, and looked upon generally with disfavor," say, "*was* looked upon," etc.

Do not fail to introduce the copula with the second of two connected attributes, if they are contrasted or are not closely related. This principle often applies as well to auxiliary verbs: e.g.,

"The Salvation Army may be at fault in much, and yet based upon lasting principles."

This may mean, "and yet *may be* based," or, "and yet *it is* based." Use one of these forms, and express distinctly the thought intended.

67. In the further treatment of the *Relevancy of form to thought* it will not be necessary to distinguish the exemplification of this in *single words* and *phrases* from its exemplification in *series* of these. It will be more convenient for us to consider first, forms, whether single or multiple, that express **less than the thought**; and, second, those that express **more than the thought.**

68. Forms expressing less than the thought, sometimes termed Inadequacy.

This appears wherever there is a perceptible **discrepancy** in dignity of effect between the formal expression and the thought that it represents. To quote from Coleridge, in his "Table-Talk," "Some folks apply epithets as boys do in making Latin verses. When I first looked upon the Falls of the Clyde, I was unable to find a word to express my feelings. At last a man, a stranger to me, who had arrived about the same time, said, 'How majestic!' It was the precise term, and I turned around and was saying, 'Thank you, sir! That is the exact word for it,' when he added *eodem flatu*, 'Yes; how very PRETTY!'"

The same result may follow upon undue **brevity**; e.g.,

"A little *dinner not more than the Muses*, with all the guests clever, and some pretty, offers human life and human nature under very favorable circumstances." — *Benj. Disraeli.*

This is inadequate, because the meaning would be a puzzle to one ignorant of the Roman saying (which the writer knew) that a repast should not consist of less in number than the Graces, nor more than the Muses.

Another form of inadequacy is frequent in the pages of writers who affect *brevity*, in sentences like this:

"At Paris that may be, but here, no." Or,

"The wise man is happy when he gains his own approbation; the fool, other people's."

This should be written:

" . . . the fool when he commends himself to others."

The use of this form of inadequacy is **allowable**

A. For **comic** effects:

As when one speaks of Niagara as "a largish stream," or of the Atlantic as the "duck-pond."

B. For **delicacy** of effect; i.e., to soften a statement, take away its baldness, or give indirectness.

This is sometimes termed *Litotes*, or *Reverse-Hyperbole*. (See page 74.)
e.g.,

"Not a few" (many).

"These are not the words of a child" (These are the words of a man).

"A citizen of no mean city" (a great one). — *Acts* xxi. 39.

a. Sometimes this appears in the affirmation of a thing by a denial of its opposite; as:

"Immortal names,
That were not born to die" (that will live).
Marco Bozzaris: Halleck.

"He is economical of the truth," or, "He habitually says what he does not mean." (He lies.)

b. Some examples of this give play for the finest wit, and, in refining the edge of a retort, make it all the sharper; e.g.,

"I hope he thought he was speaking the truth, but he is rather a dull man, and liable to make blunders."

c. Sometimes, because truth is painful and unpleasant, we partly suppress it, to avoid what would be unpleasant or awkward, using thus what rhetoricians term **Euphemism**; e.g.,

"The appointed journey," for *death*.

"The fallen are borne forth publicly by the State," for *buried*. — *Longinus*.

"Man goeth to his long home;" — Eccles. xii. 5.

"And he was not, for God took him." — *Gen.* v. 24.

"Yes, the sweet Gardener hath borne her hence."
To the Memory of Annie: Harriet Beecher Stowe.

"And I sit and think, when the sunset's gold
Is flushing river and hill and shore,
I shall one day stand by the water cold,
And list for the sound of the boatman's oar."
Over the River: Nancy A. W. Priest.

"Beyond the smiling and the weeping,
I shall be soon;
Beyond the waking and the sleeping,
Beyond the sowing and the reaping,
I shall be soon."
Beyond the Smiling, etc.: Horatius Bonar.

We constantly make use of like expressions; e.g.,

"She displays as little vanity in regard to her personal appearance as any one I know" (she is untidy).

"I cannot eulogize such a man" (perhaps, "I despise him").

"The only thing we ever heard breathed against his personal character is the suggestion that his love of joyous intercourse with friends sometimes led him into a slight excess of conviviality" (he was inclined to drink too much).

Macbeth says that when Colonel Grahame (afterward Viscount of Dundee), upholder of the Stuart kings, once attacked a party of Scottish Presbyterians worshipping on the moor, he was repulsed; and, while fleeing, one of the party called after him, "Ho! Colonel; won't you stay for the afternoon's sermon?"

Here meaning, of course, another shower of Presbyterian bullets.

The Latin name for thief was "*fur*." The Romans called a *thief* a "*man of three letters*."

Forms expressing more than the Thought.

69. Unintentional Extravagance.

A. In **Titles**: Of this kind is the extravagance which alludes to Homer as *the grand poetic sire*, to Socrates as *the philosophical patriarch*, and to Plato as *the disciple of noble birth and lofty genius*.

In the early stages of every literature we find this tendency. Perhaps a later study of Homer, with his "far-darter" and his "swift-footed son of Peleus," or of Virgil, with his high-sounding phrases, may also have encouraged it. In former times many writers went to excess in this regard, sometimes even to the extent of confusion, as when Shaftesbury, upon several pages of a work devoted to Aristotle, names him only as *The Master-critic, The mighty Genius and Judge of Art, The Prince of Critics, The Grand Master of Art*, and *The consummate Philologist*.

This form of expression is allowable, however, for poetic and comic effects. We find it in the earliest English poetry that we possess. Take the following from Cædmon's paraphrase of the Scriptures, in Anglo-Saxon:

"For us it is much right,
That we, the *Guardian-of-the-skies*,
The *Glory-King-of-Hosts*,
With our words praise.

. . . . . .

The *Lord-of-Angels* looked
On Abel's gift
With his eyes;
(The) *King-of-all-Creatures*
Would not Cain's

Off'ring behold.
On him [Cain] the *Powerful*,
The *Glorious-Creator*,
Set (a) token.

. . . . . .

Then to Noah spake
Our *preserver*,
The *Guardian-of-Heaven*
With holy voice." . . .

We find it too in Milton, though used less frequently; e.g.,

"O Prince, *O Chief of many thronèd powers*,
That led the embattled seraphim to war
Under thy conduct, and in dreadful deeds,
Fearless, endangered *Heaven's perpetual King*,
And put to proof his high supremacy." *Par. Lost.*

Notice also that this method of allusion often distinctly enhances beauty of expression, as, when the Scriptures speak of John as "The beloved disciple," or "That disciple whom Jesus loved," or where Dryden refers to the Duke of Monmouth as,

"The people's *prayer*, the glad diviner's theme,
The young men's *vision*, and the old men's *dream*."

B. In General Diction. a. This appears often in a lack of discrimination in the use of synonymes.

I might say, "Cæsar displayed great *fortitude* on the battle-field." I should be wrong. *Fortitude* is displayed in bearing pain — not in meeting danger. I meant to say, "Cæsar displayed great courage on the battle-field," but I exaggerated my meaning.

a. Avoid the frequent use of such adjectives as "stupendous," "tremendous," "boundless," "prodigious," "unspeakable," "rapturous," "glorious," "incalculable," "infinite," "majestic," "awful," or such expressions as "Oceans of thought," "Mammoth caves of discovery," etc.

This exaggeration sometimes amounts to downright absurdity, as in "The *unprecedented* impudence of B. nearly equalled that of his master."

Beranger compares pretentious phrases to a big, bedizened drum-major, and simple language to the little gray-coated Napoleon at Austerlitz.

b. One should never attempt an elevation of language without a corresponding elevation of thought, otherwise he will produce the result termed by rhetoricians **Bombast.**

"It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing." *Macbeth* v. 5: *Shakespeare.*

It is the result of a disregard of proportion between thought and expression. To the writer who indulges in it, a *school* is an *academy* or an *educational establishment*; a *college* must be a *university*; a *farmer*, grown rich, is *an eminent agriculturist; healing* waters are *medicinal*, and even *therapeutic*; and immigrants no longer *settle* in a country, but *locate* therein. A man never *lives*, but *resides*, always *vituperates* his enemies, never *abuses* or *reviles*, *rates* or *miscalls* them; his *threats* are *minatory expressions*; and *fire* is *the devouring element*.

Bombast is generally one of the faults of poor writers, but sometimes even the great ones have manifested it. Dr. Johnson says, in one place, —

"The rehearsal has not wit enough to keep it sweet. That is" (he continues), "it has not vitality enough to preserve it from putrefaction." "When we were taken up-stairs" (he says in a letter from the Hebrides), "a dirty fellow bounced out of the bed on which one of us was to lie."

The incident reappears in the *Journal* in this pompous form: —

"Out of one of the couches on which we were to repose, there started up at our entrance a man black as a cyclops from the forge."

In the newspapers of the day, and in the efforts of a lower class of writers and speakers, one often finds flagrant examples of this fault, e.g.,

"Let it be written on every leaf that trembles in the Canadian and American forests, every blade of grass that waves in the morning breeze, every sail that whitens the sea of commerce; let it blaze from the sun at noontide, and be reflected in the milder radiance of every star that bedecks the firmament of God. Let it echo through the arches of heaven, and reverberate through the corridors of our national temple, that the grand and sympathetic words of Queen Victoria, which flashed on the wings of electricity over the Atlantic cable, and hovered like a guardian angel over the bed of the dying President Garfield, were words of pearls and diamonds, set in the necklace of international unity and harmony, hung around the neck of the Goddess of Liberty."

An American Consul.

"From the majestic height of the hill one can see the grand old West Canada creek winding its way in graceful curves!"

This is improved by merely omitting the disproportionate words, e.g.,

"From the hill one can see the well-known West Canada creek, winding in graceful curves."

70. Intentional Extravagance, called Hyperbole.

This need not, but, as a fact, sometimes does, involve comparison. If so, it is merely a *Simile* (see Lesson X.) with one of its factors exaggerated, as in, "They are swifter than eagles, they are stronger than lions."

"Hyperbole ought to be very carefully as well as sparingly used; for it is requisite that the mind of the hearer, as well as that of the speaker,

should be strongly excited, else it degenerates into *Bombast.* It is usually the flash of an overheated imagination, and is seldom consistent with the cold canons of criticism." — *Booth.*

As a rule, expressions like the following should be avoided: —

As cold as ice, as hot as fire, as white as snow; I've been looking *all over creation* for you, etc.

Even in poetry there may be an excessive use of them.

"To see this fleet upon the ocean move,
Angels drew wide the curtains of the skies;
And heaven, as if there wanted lights above,
For tapers made two glaring comets rise."
Annus Mirabilis: Dryden.

"Give way, and let the gushing torrent come;
Behold the tears we bring to swell the deluge,
Till the flood rise upon the guilty world,
And make the ruin common."
Lady Jane Grey: Ben Jonson.

71. Yet Hyperbole is **allowable** to make up for the inadequacy of language to express all the thought; as in the following cases: —

a. In the representation of what we call the **sublime**, because here that which is described is supposed to surpass the limits of human conception; e.g.,

"Before Him went the pestilence, and burning coals went forth at His feet. He stood, and measured the earth: He beheld, and drove asunder the nations; and the everlasting mountains were scattered, the perpetual hills did bow: His ways are everlasting. — The mountains saw Thee, and they trembled: the overflowing of the water passed by: the deep uttered his voice, and lifted up his hands on high."—*Hab.* iii. 5, 6, 10.

"The glory of his nostrils is terrible. He paweth in the valley, and rejoiceth in his strength: he goeth on to meet the armed men. He mocketh at fear, and is not affrighted; neither turneth he back from the sword. The quiver rattleth against him, the glittering spear and the shield. He swalloweth the ground with fierceness and rage: neither believeth he that it is the sound of the trumpet. He saith among the trumpets, Ha, ha! and he smelleth the battle afar off." — *Job* 39: 20-25.

"When now gathered on either side, the hosts plunged together in fight; shield is harshly laid to shield; spears crash on the brazen corselets; bossy buckler with buckler meets; loud tumult rages over all; groans are mixed with the exulting shouts of men; the slain and the slayer join their cries; the earth is floating round with blood. As when two rushing streams from two mountains come roaring down, and throw together their rapid waters below, they roar along the gulfy vale. The startled shepherd hears the sound, as he stalks o'er the distant hills; so, as they mixed in fight, from both armies clamor with loud terror arose." — *Homer.*

"In my distress I called upon the Lord, and cried unto my God: He heard my voice out of His temple, and my cry came before Him, even into His ears. Then the earth shook and trembled; the foundations also of the hills moved and were shaken, because He was wroth. There went up a smoke out of His nostrils, and fire out of His mouth devoured; coals were kindled by it. He bowed the heavens also, and came down: and darkness was under His feet. And He rode upon a cherub, and did fly: yea, He did fly upon the wings of the wind. He made darkness His secret place; His pavilion round about Him were dark waters and thick clouds of the skies." — Ps. xviii. 6-11.

"Like Autumn's dark storms pouring from two echoing hills, towards each other approached the heroes; as two dark streams from high rocks meet and roar on the plain, loud, rough, and dark in battle, meet Lochlin and Inisfail. Chief mixes his strokes with chief, and man with man! Steel sounds on steel, and helmets are cleft on high: blood bursts and smokes around: strings murmur on the polished yews: darts rush along the sky: spears fall like circles of light which gild the stormy face of night.

"As the noise of the troubled ocean when roll the waves on high, as the last peal of thundering heaven, such is the noise of battle. Though Cormac's hundred bards were there, feeble were the voice of a hundred bards to send the deaths to future times; for many were the deaths of the heroes, and wide poured the blood of the valiant." — *Ossian* (*Macpherson*).

b. In the representation of **extreme excitement**; because it is permissible in this to overflow the limits of expression; e.g.,

> "The iron of itself, though heat red-hot,
> Approaching near these eyes, would drink my tears,
> And quench his fiery indignation,
> Even in the matter of mine innocence:
> Nay, after that, consume away in rust,
> But for containing fire to harm mine eye."
>
> *King John* iv. 1: *Shakespeare.*

> "And pity, like a naked new-born babe,
> Striding the blast, or heaven's cherubin, horsed
> Upon the sightless couriers of the air,
> Shall blow the horrid deed in every eye,
> That tears shall drown the wind."
>
> *Macbeth* i. 7: *Idem.*

A notable instance is seen in *Shakespear's* "*Hamlet*" v. 2. In the scene at the grave of Ophelia, Laertes says:

> "O, treble woe,
> Fall ten times treble on that cursèd head
> Whose wicked deed thy most ingenious sense
> Deprived thee of!" . . .

Then, leaping into her grave:

"Now pile your dust upon the quick and dead;
Till of this flat a mountain you have made,
To o'er-top old Pelion, or the skyish head
Of blue Olympus."

And Hamlet says, challenging him:

"What is *he*, whose grief
Bears such an emphasis? Whose phrase of sorrow
Conjures the wandering stars, and makes them stand
Like wonder-wounded hearers? This is I,
Hamlet the Dane."

In the confusion that follows, he says:

"I loved Ophelia; forty thousand brothers
Could not, with all their quantity of love,
Make up my sum. . . .
. . . . . .
And, if thou prate of mountains, let them throw
Millions of acres on us; till our ground,
Singeing his pate against the burning zone,
Make Ossa like a wart!"

c. In the representation of an **excess of fancy or imagination**: because it is permissible in this to go beyond the limits of reality.

Hence in poetic effects; e.g.,

Rivers of waters run down my eyes, because they keep not thy law." — *Psalms* cxix. 136.

"Here [Concord] once the embattled farmers stood,
And fired the shot *heard round the world.*"
Hymn at Concord: Emerson.

"And it shall come to pass in that day that the mountains shall drop down new wine, and the hills shall flow with milk." — *Joel* iii. 18.

"Yet, one relief this glance of former years
Brought, mingled with its pain, — tears, floods of tears,
Long frozen at her heart, but now like rills
Let loose in spring-time from the snowy hills,
And gushing warm, after a sleep of frost,
Through valleys where their flow had long been lost."
Lalla Rookh: Moore.

"So frowned the mighty combatants, that hell
Grew darker at their frown."
Paradise Lost: Milton.

"And there are also many other things which Jesus did, the which, if they should be written every one, I suppose that even the world itself would not contain the books that should be written."— *John* xxi. 25.

"*Every sentence began or closed with* the name of Priscilla."
Miles Standish: Longfellow.

d. For comic effects; because incongruity between form and expression is the principle in accordance with which they are produced. Notice this in parody, as in the Player's Speech in "*Hamlet* ii. 2."

"Unequal matched,
Pyrrhus at Priam drives; in rage strikes wide;
But with the whiff and wind of his fell sword
The unnerved father falls. Then senseless Ilium,
Seeming to feel this blow, with flaming top
Stoops to his base; and with a hideous crash
Takes prisoner Pyrrhus' ear; for lo! his sword,
Which was declining on the milky head
Of reverend Priam, seem'd i' the air to stick:
So, as a painted tyrant, Pyrrhus stood;
And, like a neutral to his will and matter,
Did nothing.
But, as we often see, against some storm,
A silence in the heav'ns, the rack stand still,
The bold wind speechless, and the orb below
As hushed as death: anon the dreadful thunder
Doth rend the region: so, after Pyrrhus' pause,
A rousèd vengeance sets him new a-work;
And never did the Cyclops' hammers fall
On Mars his armor, forged for proof eterne,
With less remorse than Pyrrhus' bleeding sword
Now falls on Priam." . . .

Or, farther on, where the **make-believe king makes love to the make-believe queen.** (Act iii. Scene 2.)

The player-king says:

"Full thirty times hath Phœbus' cart gone round
Neptune's salt wash, and Tellus' orbèd ground;
And thirty dozen moons, with borrow'd sheen,
About the world have times twelve thirties been;
Since love our hearts, and Hymen did our hands,
Unite commutual in most sacred bands."

And the player-queen answers him:

"So many journeys may the sun and moon
Make us again count o'er, ere love be done!
But, woe is me, you are so sick of late,
So far from cheer, and from your former state,
That I distrust you." . . .

And in the following:

"'Young subscriber' wants to know 'what is an organ?' It is the opposition paper, my son — the vile and truckling sheet through whose

venomous maw, fetid with vice, and festering with the loathsome corruption in which it daily wallows, the other party, blistered with the plague spot of political leprosy, sewers the noisome filth of its pestilential ideas. Gur-r-r!! That's what an organ is, my boy. Our own paper is a Fearless and Outspoken Champion for the Truth. You may have noticed that." — *Burlington Hawkeye.*

Especially in comic effects produced by **humor**, where it is sometimes used very delicately, e.g.,

"The English gain two hours a day by clipping words."

Voltaire.

"Cerberus was a monster with three separate heads, and *each of them fiercer than the two others.*"

"This made several women look at one another slyly, *each knowing more than the others.*"

With more gross exaggeration, Burdette tells of a young man whose face so burned with embarrassment that "it would scorch an iceberg brown in ten minutes."

"He was so gaunt that the case of a flageolet would have been a mansion for him," is another instance.

Mark Twain, in his "Innocents Abroad," soliloquizes thus over the tomb of Adam:

"The tomb of Adam! How touching it was, here in a land of strangers, far away from home, and friends, and all who cared for me, thus to discover the grave of a blood relation. True, a distant one, but still a relation. *The unerring instinct of nature thrilled its recognition. The fountain of my filial affection was stirred to its profoundest depths, and I gave way to tumultuous emotion.* I leaned upon a pillar and *burst into tears.* I deem it no shame to have wept over the grave of my poor, dead relative. Let him who would sneer at my emotion close this volume here, for he will find little to his taste in my journeyings through Holy Land. Noble old man — he did not live to see me — he did not live to see his child. And I — I — alas, I did not live to see HIM. Weighed down by sorrow and disappointment, he died before I was born — six thousand brief summers before I was born. But let us try to bear it with fortitude. Let us trust that he is better off where he is. Let us take comfort in the thought that his loss is our eternal gain."

EXERCISES.

72. Improve the following:

1. He had fallen into the custom, which was a habit of his family, of a neglect of his opportunities. 2. The entire carriage was totally full, so that we had complete possession of the whole of it. 3. He was the alone author of the book, and to him only is due the wit that is in it. 4. The students reprimanded each other, but the teachers

said they could do as they chose about it. 5. You shall get there by ten o'clock, I think. 6. Oh no, I will not, not before it is most eleven. 7. If I will travel with water, I will get there by this canal-boat. 8. If you would go there, you should find him drawing wood by a pair of oxen. 9. I could cut it by a knife, I think. 10. You cannot receive the appointment except by him. 11. You cannot get there by a cart; you must do it through the railroad. 12. There are less than twenty people present. 13. I would think by his tactics he would be able to do most everything he attempted. 14. I have been at the school, and disappointed in the examination. 15. The man may be to blame in most of his actions, yet in many regards estimable.

73. Write *hyperboles;* and then, reversing the order, *reverse hyperboles* upon contrasts between the following:

1. Jewels worn upon one's person and stars in a sky.
2. Thinking rapidly and animals running.
3. Stumbling and a cascade.
4. Wind in a forest and waves on the ocean.
5. A fight with snow-balls and an avalanche.
6. Lighting a fire in a stove and a conflagration.

LESSON VIII.

RELEVANCY OF THOUGHT TO THOUGHT.

CORRESPONDING to Elecutionary Effects with the Downward Inflection. See *Introduction*, §§ 9 and 10.

74. In every book, chapter, paragraph, or sentence, there is a dominant thought, or phase of thought; and that this may have its intended effect upon the reader — in other words, that his attention may not be drawn away from it by irrelevant thoughts — all accompanying suggestions should be in *harmony* or *congruity* with it. When this is the case, the style manifests the quality, that, so far as it is distinctly distinguished from **Purity** and **Precision**, is termed **Propriety**.

75. "When scenes or events represent a certain country or period, *congruity* requires that all the delineations conform strictly to the

conditions of each. In connection with the allied method of *consonance*, it underlies, too, the old law of criticism ascribed to the Greeks, enjoining that a drama should contain only as much as might be supposed to take place in the *time* given to the representation, or, at most, in one day, and in one *place*, and with one kind of *action*, by which latter was meant with either tragic or comic situations, but not with both. This "law of the unities" of time, place, and action, as it is called, though not applicable universally, was based, at least, upon a true principle. Brevity, local color, and directness are always elements of artistic excellence. It is largely the degree in which these are manifested that imparts the peculiar flavor, the pervasive atmosphere, that seems to be the distinctive characteristic of poems like Goethe's "Hermann and Dorothea," Keats's "The Eve of St. Agnes," Goldsmith's "Deserted Village," Campbell's "Gertrude of Wyoming," and Tennyson's "Gardener's Daughter" and "Enoch Arden," not to speak of longer poems like the "Faerie Queene" and the "Idylls of the King." — *The Genesis of Art-Form: G. L. Raymond.*

76. Once more we may apply here the principle with reference to relevancy given in § 57.

If, as we do so, we recall that the essential element in **comic effects** is incongruity, we shall recognize that they necessarily furnish an *exception* to the principle. They furnish, however, the *only* exception.

A. The first violation of this form of relevancy that we need to notice is the incongruous combination of the **trifling** or **undignified** with the **serious** or **grave.**

As in witticisms introduced into a funeral discourse, or an inappropriate suggestion, such as the writer once heard at the opening of a prayer: "Not with a *rush* do we come into thy presence, O Lord."—

So with **slang** or **colloquial** terms thus introduced; e.g.,

"The audience were electrified by his eloquence, and there was no let-up till many of their names were on his subscription-list."

In intentionally humorous writing, however, for the reason given above, this is appropriate; e.g.,

"Behold a land with *sixty religions*, and only *one sauce*."

We find much humor of this character in the writings of "Bill Nye," and of the authors of the "Widow Bedott Papers," and of "Josiah Allen's Wife."

B. A second violation of this form of relevancy is in the incongruous combination of the **local** or **low** with the **universal** or **high.**

a. Of course the former has a tendency to narrow or debase the

thought legitimately suggested by the latter. The fault appears, for the most part, in *unfortunate comparisons;* e.g.,

"*God's eye,* like the *moon,* looked down and saw him."

The grandeur of the eye of God can be better imagined without any illustration. To compare it to the *moon* lowers the conception. So, too, with this:

"That wonderful old furnace where the hand of God works the bellows" (a volcano).

A great orator, after a great war, produced a profound impression by saying in the House of Commons:

"The Angel of Death has been abroad through the land: we may almost hear the *beating* of his wings."

"If," said a critic after the debate, "if you had said 'flapping,' we should have laughed."

b. Now notice the appropriateness and aptness of this phase of incongruity, when used in **humor.**

"And silence, *like a poultice,* came to heal the blows of sound."
Oliver Wendell Holmes.

(A brook) "sparkling through a valley *like a gold chain over an embroidered vest.*" — *J. G. Holland.*

"Not louder shrieks to pitying Heav'n are cast
When husbands or when lap-dogs breathe their last."
Rape of the Lock: Pope.

"He [Daniel Webster] struck me as much like a steam-engine in trousers." — *Sydney Smith.*

"Thersum had long since in the lap
Of Thetis taken out his nap:
And, like a lobster boiled, the morn
From black to red began to turn."
Hudibras: Butler.

"Nature will not have us fret and fume. When we come out of the caucus, or the bank, or the temperance meeting, or the Transcendental Club into the fields and woods, she says to us, 'So hot, my little sir!'" — *Emerson.*

"The unwonted lines which momentary passion had ruled in Mr. Pickwick's clear and open brow gradually melted away, as his young friend spoke, like the marks of a black lead-pencil beneath the softening influence of India rubber." — *Dickens.*

"Two meeting-houses stood on two eminences facing each other, and looking like a couple of fighting-cocks with their necks straight up in the air, — as if they would flap their roofs the next thing, and crow out of their upstretched steeples, and peck at each other's glass eyes with their sharp-pointed weather-cocks." — *Oliver Wendell Holmes.*

c. Sometimes this kind of incongruity, seriously introduced, is owing to the fact that the **illustrating**, rather than the *illustrated* thought belongs to the *higher* or *broader* sphere; e.g.,

"Loud as a bull makes hill and valley ring,
So roared the lock when it released the spring."

Odyssey: Pope's Tr.

Robert Montgomery in his *Omnipresence of Deity*, uses the following:

"Lo! the bright dew-bead on the bramble lies,
Like liquid rapture upon Beauty's eyes."

This is appropriate as far as concerns comparing the bead of dew to the pity in a beautiful eye, but the comparing of the ladies' eyes to brambles is more questionable.

But in **humor** again this is allowable.

"So I stood and watched the big black ant and the big red one fighting tooth and nail, like Achilles and Ajax before the walls of Troy."

C. A third violation of this form of relevancy is in the incongruous combination of **poetic expressions, inversions, archaisms, elisions,** or **figures** with **prose**; e.g.,

As, released from *winter's icy chain*, I wandered, *on the verge of dewy eve*, along its bank, I *oft* would think, if *e'er* I get there, *I'll* repeat the tale.

a. The most common violation of this principle is in the use of **figurative** language in connection with **literal** language.

"Her cheek *bloomed* with *health* and *roses*."

"I was *sailing in a vast ocean* without other help than the *pole-star* of the ancients, and *the rules of the French stage* among the moderns." — *Dryden.*

"In peace thou art the gale of spring; in war, a valiant soldier."

Of course, this, too, is permissible in **humor**; e.g.,

"I felt for the lady, *and felt for my hat too*."

Nothing to Wear: Butler.

b. The same fault is seen in **comparisons** carried out to such **undue length** that their chief object, which is to illustrate something else, seems to have been forgotten. In this case the end of the comparison is clearly irrelevant to the main thought; e.g.,

Young says (comparing the soul to a ship),

"Walk thoughtful on the silent solemn shore
Of that vast ocean it must sail so soon."

So far, good. But Young continues: —

"And put good works on board, and wait the wind
That shortly blows us into worlds unknown."

Night Thoughts.

Milton gives us an instance:

"He scarce had finished, when such murmur filled
The assembly, as when hollow rocks retain
The sound of blustering winds, which all night long
Had roused the sea, now with hoarse cadence lull,
Sea-faring men o'er watcht, *whose bark by chance,*
Or pinnace anchors in a craggy bay,
After a tempest."

Paradise Lost: Milton.

D. A fourth violation of this form of relevancy is in the incongruous combination of the **important** with the **superfluous**; e.g.,

"On receiving this information, he arose, went out, saddled his horse, and went to town."

It would be enough to say, "On receiving this information, he rode to town."

Yet, if the object be not merely to inform but to **represent a picture**, what would otherwise be *superfluous* may itself become *important;* e.g.,

"He walked slowly, musing on the past, his hands behind him, his broad hat tilted far back, his thin gray hair blowing in the breeze, and his eyes fixed steadfastly on the sand."

E. In short, as a fifth and last violation of this form of relevancy, may be mentioned the incongruous combination of **any diverting thought** with the **main thought**; e.g.,

"It [the sun] breaks the icy fetters of the main, where vast sea-monsters pierce through floating islands, with arms which can withstand the crystal rock; whilst others, who of themselves seem great as islands, are by their bulk alone armed against all but man; whose superiority over creatures of such stupendous size and force should make him mindful of his privilege of reason, and force him humbly to adore the great composer of these wondrous frames, and the author of his own superior wisdom." — *Shaftesbury.*

"Their march was through an uncultivated country, whose savage inhabitants fared hardly, having no other riches than a breed of lean sheep, whose flesh was rank and unsavory, by reason of their continual feeding upon sea-fish." — *From a Translation of Plutarch.*

"John Eliot, the 'Apostle to the Indians,' was born in England and educated at the University of Cambridge, coming to Boston in 1631, and accepting as his life-mission, the next year, the conversion of the Indians, who were evidently, in his opinion, the descendants of the lost tribes of Israel."

"Archbishop Tillotson died in this year. He was exceedingly beloved both by King William and Queen Mary, who nominated Dr. Tennison, Bishop of Lincoln, to succeed him."

In this, as well as in many other instances of incongruity, if all the thought that is expressed seems to be essential, the incongruity can be lessened, at least, by *separating the matter into different sentences*; e.g.,

"He was exceedingly beloved by King William and Queen Mary. Dr. Tennison, Bishop of Lincoln, was nominated to succeed him."

EXERCISES.

77. Rewrite the quotations illustrating irrelevancy that are found in § **76, E**, page 84, and make them accord with the principles unfolded in this chapter.

78. Improve the following:

1. Nothing more beautiful had ever been witnessed in the ball-room than her particular get-up. 2. But when I consider, withal, the way, long ere had come the final test, that he had dodged the issue, I cannot blame him that his tears would oft unbidden start, the while he sought seclusion in his study. 3. If you can't down your adversaries with your logic, you can, at least, get the upperhand of them by maintaining at all times an unruffled calmness of temper and an irreproachable politeness of demeanor. 4. Time seemed to dwell with light wings during our stay, and, before we were hardly aware of it, the three weeks were past. 5. The gossip is one of the busiest of beings, rising early and sitting up late, and knows the exact hour of the occurrence of an event; which fact is weaved into a story, the limits of which cannot be estimated. 6. "I have no home," said he, "no parents have I, no friends except a few newsboys." 7. Boyle was the father of chemistry and brother to the Earl of Cork. 8. In the fork of the glen we found our leader buried and covered with dirt, who pointing to a hole in the side of the gorge gave a wonderful description of the marvellous bear's den. 9. The French populace are in a measure returning their debt of gratitude to their nation's benefactor in their great desire of seizing every opportunity to laud the great merits of the greatest of French novelists. 10. To a person who has passed a succession of dangerous rapids, it would doubtless be a peculiar pleasure to recline at ease on the sunny banks of a surging stream. 11. Thus is communication afforded with the small towns which dot the shores of the lake, and access gained to its sandy banks, from whence great quantities of sand are taken annually. 12. Time will not permit to recall the striking features of that sermon and those of the lecturer upon these occasions of later date which we were

privileged to hear with profound interest. 13. As the orator warmed with his theme, his voice resounded like the roar of Niagara. 14. His arguments were inseparably dovetailed together.

15. "Reason to passion gives but edge and power,
As heaven's bless'd beam turns vinegar more sour."

16. "A nature not too bright or good
For human nature's daily food,
For transient sorrows, simple wiles,
Praise, blame, love, kisses, tears, and smiles,
And now I see with eye serene
The very pulse of the machine;
A being breathing thoughtful breath,
A traveller between life and death."

She Was a Phantom of Delight: Wordsworth.

LESSON IX

REFERENCE.

CORRESPONDING to Elocutionary effects with the Upward Inflection. See *Introduction* §§ 9 and 10.

79. Just as in elocution, so in rhetoric, as was explained in § 55, as well as in the Introduction, certain methods of expression *point away from* words and series of them to something to which they refer. The general principle determining the various uses of these methods is as follows:

80. Ideas that depend upon their connection with one another, should be so *connected in expression* as unmistakably to indicate their *reference* to one another.

Pursuing the same general order of thought as when considering relevancy, we may apply this principle as follows:

REFERENCE OF FORM TO FORM.

This, as well as reference of *form to thought*, and also a part of what was considered under Grouping, is usually treated under the head of **Clearness.**

81. Beginning with the narrower application of the subject to **words** and **clauses** that are grouped together in the same sentence,

the three chief methods through which these may be made to refer to one another are indicated in the following:

Avoid ambiguity in the reference of Pronouns to their antecedents, and of Verbs to their subjects, by putting every different adjacent Noun with the Pronouns and Verbs agreeing with it into a different **number, person,** or **gender.**

A. In the case of **Number.**

Ambiguous: A farmer went to his *neighbor* and told him that *his* cattle were in *his* field.

Better: A farmer went to his *neighbors* and told *them* that *their* cattle were in *his* field.

Ambiguous: *Men's* enemies sometimes crush *them,* and often *they* are responsible for *their* ruin.

Better: A *man's* enemies sometimes crush *him,* and often they are responsible for *his* ruin.

B. In the case of **Person.**

Ambiguous: They told *them* that *they* ought to give up *their* wishes for the welfare of *their* community.

Better: They said, "*You* ought to give up *your* wishes to the welfare of *our* community."

Ambiguous: He told him to go to his office.

Better: He said to him, "Go to *my* [or your] office."

Ambiguous: John asked *his* cousin to bring *his* hat, as *he* was going on an errand for *his* mother.

Better: John said to his cousin, "Bring *my* hat, for *I* am going on an errand for *my* [or your] mother."

C. In the case of **Gender.**

Ambiguous: Bella and John went together, but the men were so few and the ladies so many that *they* could not be seated as *they* wished.

Better: Bella and John went together, but the men were so few and the ladies so many that she could not be seated with *him* as *she* wished.

82. As distinguished from words and clauses, **sentences** may be made to refer to one another, mainly through the use of **connectives** like the following:

Accordingly, therefore, then, naturally, so that, thus, in this way, again, once more, to resume, to continue, to sum up, in fact, upon this, nevertheless, in spite of this, yet, still, however, but, on the contrary, on the other hand; undoubtedly . . . but; indeed . . . yet; on the one hand . . . on the other; partly . . . partly; some . . . others, etc.

83. But good writers accomplish the same result more subtly through **repeating** at the *beginning of a sentence,*

sometimes the *words*, sometimes merely the *form of construction*, and sometimes merely the *general idea* with which the *sentence* preceding it closed.

Notice how admirably all these methods are illustrated in the following, and by consequence how clearly not only the *thought*, but the *form*, in a sentence is made to refer to the form in a preceding one.

"It was idle from the first to assume a masque; a masque that would be at the mercy of the first person who chose to go beyond others in impertinence. Surely impertinence ought to create no special right over another man's secret. And therefore, along with the disguise, any sensible man must be presumed to take up the privilege of saying 'No,' as one essential accessary and adjunct to this disguise. But, argued Johnson, Burke volunteered the disavowal; made it spontaneously when nobody questioned him. Being therefore not called on for this defence, on that ground I hold him to have spoken the truth in disavowing Junius. This defence of a prudential untruth, in the case supposed, was well known to Sir Francis. Armed with this authoritative sanction, Sir Philip — a mere lax man of the world — would readily have resorted to a falsehood even in a case no stronger than Dr. Johnson's casuistry supposed. But in fact, as we shall see, his was a great deal stronger."— *Junius: Thomas De Quincey.*

"Another caution we would give thee, my good reptile, is that thou dost not find out too near a resemblance between certain characters here introduced; as, for instance, between the landlady who appears in the seventh book, and her in the ninth. Thou art to know, friend, that there are certain characteristics in which most individuals of every profession and occupation agree. To be able to preserve these characteristics, and at the same time to diversify their operations, is one talent of a good writer. Again, to mark the nice distinction between two persons actuated by the same vice or folly is another; and as this last talent is found in very few writers, so is the true discernment found in as few readers; though I believe the observation of this forms a very principal pleasure in those who are capable of the discovery." — *Tom Jones: Henry Fielding.*

84. Sometimes, however, especially in a *detailed enumeration of particulars*, all having reference to the same general subject, the **repetition**, in successive sentences, of *precisely the same form of construction* is the best method of indicating this reference: e.g.,

"It created also a secondary interest in these difficult accomplishments of hers, to find that they were so very extensive; secondly, that they were pretty nearly all of secondary acquisition; thirdly, that they were borne so meekly, and with unaffected absence of affectation and all ostentation. As to the first point, it appears . . . that she made herself mistress of the French, the Italian, the Spanish, the Latin, the German,

the Greek, and the Hebrew languages. She had no inconsiderable knowledge of the Syriac, the Arabic, and the Persic. She was a good geometrician and algebraist. She was a very expert musician. She drew from nature and had an accurate knowledge of perspective. Finally, she manifested an early talent for poetry, but from pure modesty destroyed most of what she had written as soon as her acquaintance with the Hebrew models had elevated the standard of true poetry in her mind." — *Upon Miss Elizabeth Smith, in Society of the Lakes: Thomas De Quincey.*

a. In trying to reveal thus the reference of one sentence to another, *avoid* the *excessive use* of the conjunction **and**, which is evidently a careless substitute for a more artistic mode of expression; e.g.,

"Blake with the fleet happened to be at Malaga, before he made war upon Spain; *and* some of his seamen went ashore, *and* met the Host carried about; *and* not only paid no respect to it, but laughed at those who did." — *Bishop Burnet.*

b. Notice, in the following, the ambiguity of the reference supposed to be indicated by the words that are italicized.

"The adventurous spirits of the cavaliers were inflamed by *this suggestion;* in their *sanguine confidence* they already beheld Malaga in their power, and they were eager for the enterprise. The Marques of Cadiz, [*however*] endeavored to interpose a little cool caution. He *likewise* had apostate adalides, the most intelligent and experienced on the borders; among *these*, he placed especial reliance on one named Louis Amar, who knew all the mountains and valleys of the country. *He* had received from *him* a particular account of these mountains of the Axarquia. *Their* savage and broken nature was a sufficient defence for the fierce people who inhabited them, [*and*] *who*, manning their rocks and their tremendous passes, which were often nothing more than the deep dry beds of torrents, might set whole armies at defiance. Even if vanquished, *they* afforded no spoil to the victor." — *Conquest of Granada: Washington Irving.*

c. Notice again, in the following, how ambiguous would be the reference of the thought in one sentence to that in the other, were it not for the italicized words that make every thing connected in the *form.*

"Pitt was in the army for a few months in time of peace. Mr. Thackeray *accordingly* insists on our confessing that, if the young cornet had remained in the service, he would have been one of the ablest commanders that ever lived. *But* this is not all. Pitt *it seems* was not merely a great poet *in esse* and a great general *in posse*, but a finished example of moral excellence. . . . *The truth is, that* there scarcely ever lived a person who had so little claim to this sort of praise as Pitt. He was *undoubtedly* a great man. *But* his was not a complete and well-proportioned greatness. The public life of Hampden or of Somers re-

sembles a regular drama which can be criticised as a whole, and every scene of which is to be viewed in connection with the main action. The public life of Pitt *on the other hand* is," etc.— *Earl of Chatham : Macaulay.*

" It must not be supposed that, *because I so speak, therefore* I have some sort of fear of the education of the people; *on the contrary*, the more education they have, the better, *so that* it is really education. *Nor* am I an enemy to the cheap publication of scientific and literary works, which is now in vogue; *on the contrary*, I consider it a great advantage, convenience, and gain; *that is*, to those to whom education has given a capacity for using them. *Further*, I consider such innocent recreations as science and literature are able to furnish will be a very fit occupation of the thoughts and the leisure of young persons, and may be made the means of keeping them from bad employments and bad companions. *Moreover*, as to that superficial acquaintance," etc. — *Cardinal Newman.*

85. An *allowable violation* of the principle that the reference of form to form should be clearly indicated, is found in what is termed the **parenthesis.** In this, the thought expressed has a mental connection with the thought surrounding it; but this connection is not indicated in the phraseology. It is indicated, however, by the *marks of parenthesis*, and is allowable because these indicate it sufficiently; often, in fact, more clearly than could any other method.

A parenthesis, however, should not be *too long*; e.g.,

"Haydn (who was the son of a poor wheelwright, and is best known to us by a noble oratorio called 'The Creation,' which he is said to have composed after a season of solemn prayer for divine assistance) wrote fine pieces of music when he was no more than ten years old."

" He was a man of wealth (an element of power in the community, as it seems to me, far greater than it ought to be) and of moral integrity."

Nor should it *include another parenthesis*; e.g.,

" Never delay till to-morrow (for to-morrow is not yours; and, though you should live to enjoy it (and remember how uncertain this is), you must not overload it with a burden not its own) what reason and conscience tell you ought to be performed to-day." This could be expressed more clearly as follows: " Never delay till to-morrow what reason and conscience tell you ought to be performed to-day. To-morrow is not yours; and, though you should live to enjoy it, which is always uncertain, you must not overload it with alien burdens."

REFERENCE OF FORM TO THOUGHT.

86. We have been considering the methods of changing, rearranging, or introducing forms, in order to reveal the reference of one *word*, *clause*, or *sentence* to *another*. We are now to consider the methods of doing the same, in order to show the reference of the *form* that is used to the *particular thought* concerning which it is used.

87. The general principle on page 86 will lead us to *insert* in the form, even at the expense of repetition, *every word, clause,* or *sentence* which is needed in order to make clear in the expression that to which the expression refers.

A. For this reason, in order to avoid ambiguity, it is often necessary to **repeat** certain **words.**

a. A **noun** used as an **antecedent may be repeated**; e.g.,

"I am convinced that it is likeness, and not contrast, which produces this liking—*likeness*, mark you, in some essential particular, in some sub-stratum, as I said before, in the mind, *which likeness* is not overcome by considerable dissimilarity upon the upper surface."—*Arthur Helps.*

"He said that he would not even hear me, *which* I confess I had expected." Here the meaning may be, "I had expected that he would," or, "that he would not, hear me." Write, "*a refusal*, or, *a favor*, that I confess I had expected."

"It had also a bright mahogany tea-table, over which was a looking-glass in a gilt frame, with a row of little architectural balls on it; *which looking-glass* was always kept shrouded in white muslin at all seasons of the year, on account of a tradition that flies might be expected to attack it for one or two weeks in summer." — *Harriet Beecher Stowe.*

Or, if *many nouns* or a *phrase* be the antecedent, a **pronoun** can be **introduced** to indicate the reference.

"Gold and cotton, banks and railways, crowded ports and populous cities — *these* are not the elements that constitute a great nation."

"Our prayers have been unheeded; our needs neglected; our very persons insulted; our lives endangered — *all this* has been borne by us."

"To be told that this is allowable; that it is the part of wisdom; that it savors of gratitude; that it will be harmless in its influence — *this* is incredible."

b. The **relative** should be **repeated** when followed by *more than one verb with a conjunction.*

"The eagle which I saw, and (*which*) was afterwards shot, was an extremely large one."

c. A **verb,** when *followed by more than one direct object,* should usually be **repeated,** especially when the second follows *than* or *as*; e.g.,

"I think he likes me better *than* you;" i.e., either "than you like me," or "than he likes you."

"Cardinal Richelieu hated Buckingham as sincerely as *did* the Spaniard Olivares." Omit "did," and you cause ambiguity.

d. An **auxiliary,** *when followed after an intervening clause by more than one verb,* should usually be **repeated**; e.g.,

"I have seen, and on several occasions, (*have*) touched it with my hands."

e. A **preposition**, when *followed by more than one object*, should usually be **repeated**, especially if a verb and its object intervene; e.g.,

"He forgets the gratitude that he owes to those who helped all his companions when he was poor and uninfluential, and (*to*) John Smith in particular." Here, omit *to*, and the meaning may be "that helped all his companions, and John Smith in particular."

f. The **object of a preposition**, if a verb and its object intervene, should be **repeated**, or be represented by a pronoun; e.g.,

"He came to, and was induced to reside in, this city," should be, "He came to this city, and was induced to reside in it."

"He did everything for, and received nothing from, him," is also awkward.

g. A **conjunction** or **adverb**, when *used before more than one word* or *clause*, should be **repeated**; e.g.,

"We might say that the Cæsars did not persecute the Christians; (*that*) they only punished men who were charged, rightly or wrongly, with burning Rome, and committing the foulest abominations in secret assemblies; and (*that*) the refusal to throw frankincense on the altar of Jupiter was not the crime, but only evidence of the crime."

"When we look back upon the havoc that two hundred years have made in the ranks of our national authors — and, above all (*when*), we refer their rapid disappearance to the quick succession of new competitors — we cannot help being dismayed at the prospect that lies before the writers of the present day."

B. It is necessary at times to **repeat** the **same phraseology** also; e.g.,

"The wise man is happy when he gains his own approbation, the fool *when he recommends himself to the applause of others.*" Say, rather, "when he gains other people's."

C. On the other hand, it is sometimes equally necessary to **avoid repeating** a word, so that it will not be used for a second time in a different sense; e.g.,

"If the show of *anything* be good for *anything*, sincerity is better." "The *truth* is that error and *truth* are blended in their minds." "I look upon it as my *duty*, so long as I keep within the bounds of truth, of *duty*, and of decency."

D. It is often necessary, too, to **substitute new nouns for pronouns** referring to antecedent nouns; e.g.,

"The pedant assured *his* patron that although *he* could not divest the boy of the knowledge *he* had already imbibed, unless *he* would empower *him* to disable *his* fingers, *he* should endeavor, with God's help, to prevent *his* future improvement." — *Smollet.*

Which Bain corrects thus:

"The pedant assured *his* patron that although *he* could not divest the boy of the knowledge already imbibed, unless *he were empowered* to disable *the little trickster's* fingers, *he* should endeavor, with God's help, to prevent *his pupil's* future improvement."

In the following, the third, fifth, sixth, seventh, and eighth *it* should be changed.

"*It* was a speech not easily forgotten, delivered as *it* was from a peculiar platform, and on a subject not often touched under the circumstances. *It* made me think of some other things, on the line of the same thought. The mind, the soul, has a grip. *It* may hold on. Sometimes *it* is imperative. *It* is death not to do so. *It* is responsible in the matter. *It* is chargeable with *its* own destruction if *it* does not hold on."

88. As applied to **sentences,** form is made to refer to thought, mainly by the *logical* and *full presentation* of *every link* in the *chain of association* which may be necessary in order to render evident their connection and continuity.

A. In the following, the reference of form to form is perfect, as is manifested in the use of the words *nevertheless, for when, but then, now therefore,* etc. Yet for the reference of form to thought, the passage contains too much of what rhetoricians term *Ellipsis,* caused by omitting words; and, in this case, by omitting not only words but sentences needed in order to explain the meaning.

"Our tutelary Countess, too, is shyer in this matter than we ever saw her. Nevertheless, by intense skilful cross-questioning, he has extorted somewhat; sees partly how it stands. The Queen's Majesty will have her necklace; for when, in such case, had not woman her way? The Queen's Majesty can even pay for it — by instalments; but then the stingy husband! Once for all, she will not be seen in the business. Now, therefore, were it, or were it not, permissible to mortal to transact it secretly in her stead? That is the question. If to mortal, then to Monseigneur. Our Countess has even ventured to hint afar off at Monseigneur (kind Countess!) in the proper quarter; but his discretion in regard to money-matters is doubted. Discretion? And I on the Promenade de la Rose? — Explode not, O Eminence! Trust will spring of trial. Thy hour is coming." — *The Diamond Necklace: Carlyle.*

B. In the following sentence, too, from Emerson, the form is not made to refer clearly to the thought. But in this case there is not too much *ellipsis,* but too much *elaboration,* the first and last sentences alone containing the essential thought. As Genung points out in his very excellent "Practical Rhetoric," a smaller number of sentences, with care to subordinate the parts, would make the thought clearer.

"*An individual is an encloser.* Time and space, liberty and necessity, truth and thought, are left at large no longer. Now, the universe is a close or pound. All things exist in the man tinged with the manners of his soul. With what quality is in him, he infuses all nature that he can reach; nor does he tend to lose himself in vastness, but, at how long a curve soever, all his regards return into his own good at last. He animates all he can, and he sees only what he animates. *He encloses the world, as the patriot does his country, as a material basis for his character, and a theatre for action.*"

EXERCISES.

89. Improve the following; and when dividing any of the selections into numbers of sentences, connect these according to the principles illustrated in § 83.

1. The clerk told his employer, whatever he did, he could not please him. 2. Claudius was canonized among the gods, who scarcely deserved the name of man. 3. The conductor told the brakeman that if he left the road he would. 4. Men look with an evil eye upon the good that is in others, and think that their reputation obscures them, and their commendable qualities stand in their light; and therefore they do what they can to cast a cloud over them that the bright shining of their virtues may not obscure them. 5. People tell us that it is a waste of time to read any but the best books; they say that such corrupts the mind. 6. Dr. Prideaux used to relate that, when he brought the copy of his "Connection of the Old and New Testaments" to the bookseller, he told him it was a dry subject, and the printing could not be safely ventured upon unless he could enliven the work with a little humor. 7. The sharks who prey upon the inadvertency of young heirs are more pardonable than those who trespass upon the good opinion of those who treat them with respect. 8. Dryden makes a handsome observation on Ovid's writing a letter from Dido to Æneas, in the following words. 9. Deserted by his followers, surrounded by a pathless forest and savage foe, it is not strange that he grew disheartened. 10. Many act so directly contrary to this method, that, from a habit of saving time and paper, which they acquired at the University, they write in so diminutive a manner, that they can hardly read what they have written. 11. One victory by land or sea turns the scale, and the northern powers, who have more reason to hate France than England, will then join us. 12. When a man considers not only an ample fortune, but even the very necessaries of life, his pretence to food itself, at the mercy of others, he cannot but

look upon himself in the state of the dead, with his case thus much worse, that the last office is performed by his adversaries instead of his friends. (Supply *as being* and *as.*) 13. There is no talent so useful towards rising in the world, or which puts men more out of the reach of fortune, than that quality generally possessed by the dullest sort of people, and is, in common language, called discretion. 14. The Academy set up by Cardinal Richelieu to amuse the wits of that age and country, and divert them from raking into his politics and ministry, brought this into vogue; and the French wits have, for this last age, been wholly turned to the refinement of their style and language; and, indeed, with such success that it can hardly be equalled, and runs equally through their verse and their prose. 15. Two other words occur to me which are very commonly mangled by our clergy; one of these is "covetous," and its substantive, "covetousness:" I hope some who read these lines will be induced to leave off pronouncing them "covetious" and "covetiousness," as I can assure them that when they do thus call them one at least of their hearers has his appreciation of their teaching disturbed. (Mr. Moon has shown mathematically that this sentence is capable of ten thousand two hundred and forty different meanings!) 16. They have rendered fertile large tracts of land which were before unfit for cultivation, and would probably have stood a long time before other laborers would have undertaken such a task. 17. In some theatres, intoxicating liquors are sold during the progress of the play, thus dragging it down still lower. 18. Thus I have fairly given you my own opinion, as well as that of a great majority of both houses here, relating to this weighty affair; upon *which* I am confident you may securely reckon. 19. His mind is intensely alive to the attractions of his daughter and scientific research. 20. And since at least a part of the immigrants are provided with specie it brings a considerable amount of money to this country. 21. It is folly to pretend to arm ourselves against the accidents of life by heaping up treasures which nothing can protect us against but the good providence of our Heavenly Father. 22. Are our schools so conducted that the poor can and must attend? Any one who has visited American cities will answer that they do not, on account of their poverty. 23. It was the fortune of this gentleman to be called in to attend the illness of a person now long deceased, who, in his lifetime, stood, as I understand, high in a particular department of the law which often placed the property of others at his discretion and control, and whose conduct, therefore, being open to public observation, he had for many years borne the character of a man of unusual steadiness, good-sense, and integrity. (This last is from *Sir. W. Scott's Letters on Demonology and Witchcraft.*)

LESSON X.

REFERENCE OF THOUGHT TO THOUGHT: SIMILE AND METAPHOR.

CORRESPONDING to Elocutionary effects with the Upward Inflection. See *Introduction*, §§ 9 and 10.

90. We need to consider this subject whenever, by the use of a word, sentence, or paragraph, thoughts are introduced from another sphere than that in which the main thought is moving. The writer's introducing them thus is for the purpose of *explaining* or *illustrating* the main thought; or, in some cases, of *embellishing* or *varying* the *general style*. Of course these objects can be attained effectively only so far as, in some way, that to which reference is made can be *compared* to that suggesting the reference; or, at least, can be *associated* with it. The faculty of the mind which conceives of comparisons and expresses them, is termed the *imagination*, largely for the reason that its function is to represent one process or order of events in words that *image* another. For a like reason, the language in which the comparisons are imaged or figured is termed *imaginative* or *figurative*.

91. The chief forms assumed by this language may be classified as owing to *comparison*, which is the case in the *Simile*, *Metaphor*, *Allegory*, *Hyperbole*, *Personification*, *Reverse Personification*, and *Allusion*; and to *association*, a weaker form of comparison, which is the case in *Metonymy*, *Synecdoche*, and the *Trope*. Of *comparison*, moreover, we have *direct* forms in the *Simile* and *Metaphor*, and *indirect* forms in the other figures; and of the *direct* forms, we have one that is *explicit* in the *Simile*, and one that is *implicit* in the *Metaphor*.

92. The Simile. In this the comparison is *explicit* in the sense that it is usually introduced by words of the character of *like, as, so, such as, similar to*, etc., e.g.,

"He swims *like a fish*."

"He ran *like a deer*."

"*As the hart panteth after the water-brooks*, so panteth my soul after thee, O God."

"Public opinion, like the tide, rises and falls at regular intervals."

At times, however, words signifying likeness are merely *understood*, as is said; e.g.,

"Too much indulgence does not strengthen the mind of the young; plants raised with tenderness are seldom strong."

Of the same variety is the famous passage of Junius:

"The king's honor is that of his people. The feather that adorns the royal bird supports its flight. Strip him of his plumage, and you fix him to the earth."

And the line of Chaucer:

"Up rose the sun, and up rose Emilie."

"The ocean, stretched between us and the Old World, has the effect of time, and extinguishes, or at least cools, hot and angry feelings."— *Prescott.*

"Instead of a statue cast in a single mould by the hand of an artist, the works of Justinian represent a tessellated pavement of antique and costly fragments."— *Gibbon.*

93. Uses of the Simile. From the fact that the Simile is a comparison definitely expressed, it leaves less to the imagination than do many other forms of figurative language, and therefore is less adapted than they are for the expression of excitement or of rapidity of thought. Sometimes, it represents the *feelings*, but, generally, the *understanding*, as is shown by its use in description, explanation, and criticism, e. g.,

"Gibbon's style is too uniform; he writes in the same flowery and pompous style on every subject. He is like Christie, the auctioneer, who says as much in praise of a ribbon as of a Raphael."— *Porson.*

A. Used thus, we find the materials of the figure embracing all kinds of knowledge, even technical. Here are examples from different departments.

Botany: "Like the chestnut-tree, that grows best in volcanic soils, he luxuriates most where the conflagration of passion has left its mark."— *Life of Byron: Moore.*

"As seeds lie dormant in the earth for hundreds of years, and then when brought to the influence of air and light exhibit their vitality, so the germ of the soul may lie concealed and undeveloped during the whole term of human life."— *Anon.*

Physics: "As, in passing through the crystal, beams of white light are decomposed into the colors of the rainbow, so, in traversing the soul of the poet, the colorless rays of truth are transformed into brightly tinted poetry."— *Philosophy of Style: Herbert Spencer.*

"As when the rays of the sun are collected into the focus of a burning-glass, the smaller the spot is which receives them, compared with the surface of the glass, the greater is the splendor— so, in exhibiting our sentiments by speaking, the narrower the compass of words is wherein the thought is comprised, the more energetic is the expression."— *Philosophy of Rhetoric: Dr. Campbell.*

"Just as in winter the cold may become so intense as to freeze the thermometer, and thereby to leave you without the means of marking the subsequent increases of cold, so there is a point in the lowered tempera-

ture of the inward consciousness where the growing coldness, hardness, selfishness of a man's nature can no longer be noted — the mechanism by which moral variations are indicated becoming itself insensible and motionless." — *Caird.*

Astronomy: "The smallest children are nearest to God, as the smallest planets are nearest the sun." — *Jean Paul Richter.*

History: "Rumford, it is said, proposed to the Elector of Bavaria a scheme for feeding his soldiers at a much cheaper rate than formerly. His plan was simply to compel them to masticate their food thoroughly. A small quantity thus eaten would, according to that famous projector, afford more sustenance than a large meal hastily devoured. I do not know how Rumford's proposition was received; but to the mind, I believe, it will be found more nutritious to digest a page than to devour a volume." — *Macaulay.*

Mythology: "The secret which the murderer possesses soon comes to possess him; and, like the evil spirits of which we read, it overcomes him, and leads him whithersoever it will." — *D. Webster.*

B. When used in order to give expression to the *feelings*, the Simile naturally represents those characterized by *calmness, pensiveness, tranquillity*, and, in general, *slowness of movement;* e.g.,

"The cares that infest the day
Shall fold up their tents *like the Arabs,*
And as silently steal away."
The Day is Done: Longfellow.

"And resembles sorrow only
As the mist resembles rain."
Idem.

So, too, Othello is in pensive sadness when he whispers over Desdemona's sleeping body:

"Yet I'll not shed her blood,
Nor scar that whiter skin of hers than snow,
And smooth as monumental alabaster."
Othello, v. 2: *Shakespeare.*

"She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek: she pined in thought,
And with a green and yellow melancholy,
She sat like Patience on a monument,
Smiling at Grief."
Twelfth Night, ii. 4: *Idem.*

"Fell here and there through the branches a tremulous gleam of the moonlight,
Like the sweet thoughts of love on a darkened and devious spirit."
Evangeline: Longfellow.

C. It scarcely needs to be added that the Simile when rightly used often introduces an element of great beauty into the style; e.g.,

"It is a beauteous evening, calm and free,
The holy time as quiet as a nun
Breathless with adoration."

Misc. Sonnets, P. 1, XXX.: *Wordsworth.*

"God puts our prayers like rose-leaves between the leaves of his book of remembrance, and when the volume is opened, at last, there shall be a precious fragrance springing from them." — *Spurgeon.*

"Life, like a dome of many-colored glass,
Stains the white radiance of Eternity."

Adonais: Shelley.

Thomson, in his first draft of "The Seasons," had written as follows, descriptive of Lavinia:

"Thoughtless of beauty, she was beauty's self,
Recluse among the woods. If city dames
Will deign their faith."

Instead of this, Pope suggested the following, which was accepted by Thomson; and which any one can recognize to be a great improvement:

"Thoughtless of beauty, she was beauty's self,
Recluse among the close embowering woods;
As in the hollow breast of Apennine,
Beneath the shelter of encircling hills,
A myrtle rises, far from human eyes,
And breathes its balmy fragrance on the wild;
So flourished, blooming and unseen by all,
The sweet Lavinia."

As faults in the use of the Simile and the Metaphor are of the same general character, we can postpone mention of them until after we have considered the latter.

94. The Metaphor. In this, no words of the nature of *like, so, as,* etc., are used. They are merely *implied,* the two factors of the composition being connected either by the verb *to be* expressed or understood; or by some other method sufficient to indicate that the two are used in *apposition,* or as *equivalents.*

"Style is the gossamer on which the seeds of truth float through the world." — *History of the United States: Bancroft.*

"This life is a Penelope's web, wherein we are always doing and undoing; a sea open to all winds." — *Anon.*

"What else than a natural and mighty palimpsest is the human brain." — *De Quincey.*

"You say that Ireland is a mill-stone about our necks." — *Rev. Sydney Smith.*

"Athens, the eye of Greece."
Paradise Regained: Milton.

"But ever Great Britain and America — the mother and the daughter, or, if you prefer it, the elder daughter and the younger — go forth hand in hand, angel-guardians together of civilization." — *Newman Hall.*

Sometimes one of the objects between which the comparison is made is *understood* and *omitted;* e.g.,

"Night drew [*darkness*] her sable curtain down."
And pinned it with a star." *McDonald Clarke.*

"[*O stars*], ye golden lamps of heaven, farewell."

95. Uses of the Metaphor. From the fact that the Metaphor is a condensation, leaving the process of comparison to the imagination, it will be seen that it is especially adapted for the *expression of excitement* and of *rapidity of thought.* Hence, it is appropriate in the representation of *deep, strong sentiment;* e.g.,

"The compressed passion of a country exploded in the French Revolution."

"These shall the fury passions tear,
The vultures of the *mind.*"
Ode on a Distant Prospect of Eton College: Gray.

Father Taylor ends a description of a ship in distress in a terrific storm at sea with the words:

"But what do I see yonder? Through the mist I see it. That flash of lightning has shown it to me. A life-boat! A life-boat! *Christ is that life-boat!*"

"Man is everywhere evident in this history; God is nowhere. *M. Thiers's book is a landscape without a sky.*" — *Lamartine.*

"I once thought it was the thunder that killed, and now know it is the lightning that does the execution. *I mean to thunder less, and lighten more.*"

"In the shipwreck of the state, trifles float and are preserved; while everything solid and valuable sinks to the bottom, and is lost forever." — *Junius.*

It is intense longing that the poet expresses when he sings:

"Hide me under the shadow of thy wings," or

"Rock of ages cleft for me,
Let me hide myself in thee!"

The same feeling actuates Portia in Shakespear's Julius Cæsar, ii. 1, when she pleads with Brutus:

"Dwell I but in the suburbs
Of your good pleasure?"

A. Also in the representation of emotions characterized by *rapidity of movement*, and hence by *vehemence*.

A feeling of impatience actuated Sir Walter Scott, when he said to Irving, in depreciation of his own poems:

"Pooh! How can Campbell mistake the matter so much? . . . My poems are mere cairngorms, wrought up, perhaps, with a cunning hand, and may pass well in the market so long as cairngorms are in fashion; but they are mere Scotch pebbles after all. *Now Campbell's are real diamonds, and of the first water.*"

Examples of *vehemence* are numerous:

"Had I power, I should
Pour the sweet milk of concord into hell,
Uproar the universal peace, confound
All unity on earth."

Macbeth, iv. 3: *Shakespeare.*

"The flighty purpose never is o'ertook,
Until the deed go with it." *Idem*, iv. 1.

"I will speak daggers to her."

Hamlet, iii. 2: *Idem.*

B. Like the simile, the metaphor is often used to introduce an element of beauty into the style; e.g.,

"Language is the amber in which a thousand precious thoughts have been safely imbedded and preserved." — *French.*

"Silently, one by one, in infinite meadows of heaven,
Blossomed the lovely stars, the forget-me-nots of the angels."

Evangeline: Longfellow.

"But yonder comes the powerful king of day,
Rejoicing in the east." *Seasons: Thomson.*

(Man) "Thou pendulum between a smile and tear."

Childe Harold, iv. *Byron.*

"The grandest chariot wherein
King thoughts ride."

Life Drama: Smith.

"Hanging between two skies, a cloud with edges of silver,
Floated the boat." *Evangeline: Longfellow.*

"And on the glimmering limit far withdrawn
God made himself an awful rose of dawn."

The Vision of Sin: Tennyson.

EXERCISES.

96. Compose a simile for three of the following pairs of subjects, expressing as fully as possible the point of the comparisons:

1. Death and sunset.
2. Old age and winter.
3. Misfortune and clouds.
4. An infant and a flower.
5. Language and a mirror.
6. Hope and the morning star.
7. The wings of a bird and the sails of a ship.

97. Change each of the following sentences containing metaphors, first, into a sentence containing a simile, and then into plain language without metaphor or simile:

1. The Lord is a tower of defence to his people.
2. The sunset of his life was one of unclouded serenity.
5. The love of money is the root of all evil.
4. The wicked man shall reap the fruit of his misdeeds.
5. Books are a fountain of knowledge.

98. Change the following expressions from metaphorical to plain language:

1. Corroding cares.
2. The head of the class.
3. A ship ploughing the ocean.
4. Fields smiling with fertility.
5. His mother's death was a heavy blow.

99. Change the following expressions from plain to metaphorical language. The words in brackets give a clew to the metaphor intended.

1. A soil needing moisture, [thirst].
2. Time passes unperceived, [tread, step].
3. He has an easy life, [stream, smooth].
4. Ignorance will cease, [cloud, roll away].
5. The cannon made a great noise, [thunder].

If thought best, this Lesson may be divided here, in order to allow the student time for practice in the construction of these figures.

INCORRECT SIMILES AND METAPHORS.

100. We shall best come to understand the **faults** manifested in the construction of the **simile** and the **metaphor**, by bearing in mind the fact that nothing is gained by any use of them, which does not add to the effect of the thought that they are intended to illustrate.

A. For this reason they are acknowledged to be faulty when between the things compared there is really *no* noteworthy *resemblance*; e.g.,

"Then the bitter sea,
Inexorably pushed between us both;
And sweeping up the ship with my despair,
Threw us out as a pasture to the stars."

Aurora Leigh: Mrs. Browning.

Bain very justly said of this: —

"No juvenile ever perpetrated purer nonsense. What possible resemblance can there be between a ship and a pasture; why and when stars go out to grass; and wherefore having so gone, they should feed on ships and young ladies, — these are questions of insolvable mystery."

Again: "The day is done, and the darkness
Falls from the wing of Night,
As a feather is wafted downward
From an eagle in his flight."

The Day is Done: Longfellow.

The dusk comes (at least, in these latitudes, in which Longfellow wrote) slowly, gently, equally, and there is no likeness in its approach to the circling, swirling flight of a feather from an eagle's wing.

B. For a similar reason, those figures are faulty in which the resemblance between the things compared is too *slight* to render the picture apparent, as is this:

"Give me the crown. — Here, cousin, seize the crown;
Here on this side, my hand; on that side, thine.
Now is this golden crown like a deep well,
That owes two buckets, filling one another;
The emptier ever dancing in the air,
The other down, unseen, and full of water;
That bucket down, and full of tears, am I,
Drinking my griefs, whilst you mount up on high."

Richard II., iv. 1: *Shakespeare.*

C. Or too *trite* and hackneyed to render the picture original, novel, or striking, as in repetitions of old, familiar, often-noticed resemblances, like these :

> "Hearts *firm as steel*, as *marble hard*,
> 'Gainst faith and love and pity barred,
> Have *quaked like aspen leaves* in May
> Beneath its universal sway."
>
> *Rokeby*, ii.: *Scott.*

"Silver moon." "Raven tresses." "As cunning as a fox." "As black as ink." "As white as snow," etc.

D. Or too *apparent* to need mention, as in this, because the women are so much alike that the picture is not helped by directing attention to more than one :

> "To Pales, or Pomona, thus adorn'd
> Likest she seem'd — Pomona when she fled
> Vertumnus — or to Ceres in her prime,
> Yet virgin of Proserpina from Jove."
>
> *Paradise Lost*, ix.: *Milton.*

E. Or too *unintelligible*, as in this, because one of the things compared is not well known:

> "What, dullard ? we and you in smothery chafe,
> Babes, baldheads, stumbled thus far into Zin
> The Horrid . . .
> . . . Potsherd him, Gibeonites!"
>
> *Sordello*, iii.: *Browning.*

F. Or too *unequal* for the reason mentioned on pages 81–83; either because the subject illustrated is too great and dignified for that which is compared to it, as in this :

> "And now I see with eye serene
> The very pulse of the *machine;*
> A being breathing thoughtful breath,
> A traveller between life and death."
>
> *She was a Phantom of Delight: Wordsworth.*

G. Or because the subject illustrated is too small and insignificant for that which is compared to it, as in this:

> "Loud as a bull makes hill and valley ring,
> So roared the lock when it released the spring."
>
> *Odyssey*, xxi.: *Pope's Trans.*

H. Or when the two things are confounded together, as in what is termed the **blended** or **mixed simile** or **metaphor.** In this, plain

and also figurative expressions are used with reference to the same object in the same clause or sentence.

It is this fault, introduced into the text without warrant by the words used in the translation, that causes Homer in the following to speak of having a *column* torn from one's *embrace* without a kind *adieu*.

Of course, in this there is no picture of anything that could possibly be seen, and the object which justifies the use of an illustration is not obtained.

"Now from my fond *embrace* by tempests torn,
Our other *column* of the state is borne,
Nor took a kind *adieu* nor *sought consent*."
Odyssey, iv.: *Pope's Trans.*

So, too, with the following:

"The shot of the enemy mowed down our ranks with frightful rapidity. On every hand men and horses lay *in universal carnage, like scattered wrecks* on a storm-beaten shore."

"As, darkly *painted* on the crimson sky,
Thy figure *floats* along."
Lines to a Waterfowl: Bryant.

"I *bridle* in my struggling *muse* with pain,
That longs to *launch* into a bolder *strain*."
Letter from Italy: Addison.

"He did not establish a throne surrounded by republican institutions, but a republic *surrounded by* the *ghost* of monarchical institutions."—*Sir Archibald Alison.*

"And shall the soul, the *fount* of reason, die,
When dust and ashes round its *temple* lie?
Did God breathe in it no *etherial fire*,
Dimless and quenchless, tho' the *breath* expire?"
Omnipresence of the Deity: Robert Montgomery.

101. Illustrating a like fault to that manifested in the *mixed* simile or metaphor, is a *mixture*, not often noticed, between *plain* and *figurative* language, as used in the same *series of sentences* or paragraphs. What is meant will be sufficiently indicated in a quotation from chapter xxv. of Raymond's "Poetry as a Representative Art," as follows:

A. Certain public speakers, like F. W. Robertson, Beecher, and Spurgeon, are able to hold the attention of both the cultivated and the uncultivated; others, equally successful in their way, like Everett, Storrs, and James Martineau, appeal only to the cultivated. Why is this? Of course their thought, aside from their style, has something

to do with it; but is there not something in their style also that accounts for it? If we examine the rhetoric of orators of the former class, we find that the *presentation* of the thought in one clause or sentence is seldom mixed with its illustration or *representation* in another. Robertson, for instance, says in one of his sermons:

"As the free air is to one out of health the cause of cold and diseased lungs, so to the healthy man it is a source of great vigor. The rotten fruit is sweet to the worm, but nauseous to the palate of man. It is the same air and the same fruit, acting differently upon different beings. To different men a different world: to one all pollution; to another all purity."

And Beecher says, as reported in the "Life Thoughts":

"But when once faith has taught the soul that it has wings, then it begins to fly, and, flying, finds that all God's domain is its liberty. And as the swallow that comes back to roost in its hard hole at night is quite content, so that the morning gives it again all the bright heavens for its soaring ground, so may men close quartered and cramped in bodily accommodations be quite patient of their narrow bounds, for their thoughts may fly out every day gloriously. And as in autumn these children of the chimney gather in flocks and fly away to heavens without a winter, so men shall find a day when they too shall migrate; and rising into a higher sphere without storm or winter, shall remember the troubles of this mortal life as birds in Florida may be supposed to remember the Northern chills which drove them forth to a fairer clime."

B. In the rhetoric of the other class of orators, however, the representation or illustration is mixed with presentation to such an extent that minds unacquainted with the methods of literary workmanship do not always recognize either the illustrating picture and enjoy it, or the illustrated thought, which seems to them to be merely lumbered by material in which others see pictures. Nothing could be finer of its kind than the following from Dr. Storrs's address on "The Early American Spirit;" yet notice how both pictures and thoughts are affected by the way in which they are welded together:

"All of them came out of communities which had had to face portentous problems, and which were at the time profoundly stirred by vast moral and political forces. They bore them imbedded in their consciousness, entering, whether articulated or not, with a dominant force into their thought, into their life. They transported to these coasts, by the simple act of transferring their life hither, a power and a promise from the greatest age of European advancement. They could not have helped it if they would. They could more easily have left behind the speech which they had learned in childhood than they could have dropped on their stormy way across the ocean the self-reliance, the indomitable courage, the constructive energy, and the great aspiration, of which the

lands they left were full. . . . It is easy to exaggerate their religious enthusiasm till all the other traits of their characters are dimmed by its excessive brightness. Our filial pride inclines us to this; for, if we could, we should love to feel, all of us, that we are sprung from untitled nobles, from saints who need no canonization, from men of such heroic mould, and women of such tender devoutness, that the world elsewhere was not worthy of them; that they brought to these coasts a wholly unique celestial life, though the scanty cabins which were to it as a manger and the quaint apparel which furnished its swaddling clothes; that airs Elysian played around them, while they took the wilderness as was said of the Lady Arabella Johnson, 'on their way to heaven.'"

C. There is nothing obscure in this style to a cultivated man; but there is to an uncultivated one, because, while composed in a representative or illustrative style, it is not in the highest sense representative. It degenerates very easily, too, into a style in which, even among the cultivated, the figures hinder rather than help the presentation of the thought. In the following we have an example of this effect, a passage in many respects admirably composed; but ordinary people will be obliged to think twice before understanding what it means.

"Vice has this additional condemnation, — that the present is dogged and hunted down by the evil companionship of the past, that its words have the taint and its suggestions the stain of a worn-out debauch; that it cannot shake itself loose from the foul memories which hang about it, nor rebuke the malignant and sneering devils now evoked even by the purest objects."

Here there is a much further development of the same tendency:

"Meantime, just meditate my madrigal
O' the mugwort that conceals a dewdrop safe!
What, dullard? we and you in smothery chafe,
Babes, baldheads, stumbled thus far into Zin
The Horrid, getting neither out nor in,
A hungry sun above us, sands that bung
Our throats, — each dromedary lolls a tongue,
Each camel churns a sick and frothy chap,
And you, 'twixt tales of Potiphar's mishap,
And sonnets on the earliest ass that spoke,
— Remark, you wonder any one needs choke
With founts about! Potsherd him, Gibeonites!
While awkwardly enough your Moses smites
The rock, though he forego his Promised Land
Thereby, have Satan claim his carcass, and
Figure as Metaphysic Poet . . . ah!
Mark ye the dim first oozings? Meribah!

Then, quaffing at the fount my courage gained,
Recall — not that I prompt ye — who explained . . .
'Pesumptuous!' interrupts one."

Sordello, iii.: *R. Browning.*

D. It will be noticed here that phrases like *Zin the Horrid*, *Potiphar*, *the earliest ass*, *Gibeonites*, *Moses*, *Meribah*, etc., call up no definite pictures, though at first they seem to do so. They merely call up ideas, which, in turn, call up pictures to the poet's mind, on account of the facts which he has come to associate with these words. They call up the same ideas in the mind of another, only so far as he happens to have the same associations with the terms that the poet has. But for people having no such associations with them no such pictures are represented — scarcely any ideas expressed by this kind of language.

This is a method of writing not uncommon in our day, and it is called brilliant. But no style is really brilliant the figures and ideas of which do not stand out in bright light and clear relief; and no prose writer of the first class, notwithstanding the example of Carlyle, and, to some extent, of Emerson, obscures his thought by an endeavor to render it poetically representative. Nothing, indeed, can be more simple and direct than the prose of Shakespear, Coleridge, Goethe, Wordsworth, and Byron. A man judging from it might suppose that these writers, as compared with men like Professor Wilson, Hartley Coleridge, and Carlyle, had but little illustrative ability.

102. Finally figurative language is acknowledged to be faulty in what is termed the **far fetched simile.** In this, in violation of a principle already mentioned in § 76, C. b. on page 83, minor points of resemblance are sought out and detailed to such an extent that the main thought is liable to be forgotten, while attention is concentrated on subjects that really are of no importance except so far as they illustrate this thought.

It is largely owing to passages manifesting this characteristic that Robert Browning's writings seem obscure to so many. Most persons would be obliged to read the following, for example, two or three times before understanding it, and this because of the difficulty they experience in separating the particulars of the passage that go with the main thought from those that go with the illustrating thought;

"The man is witless of the size, the sum,
The value, in proportion of all things,
. . . . . .
Should his child sicken unto death, — why, look
For scarce abatement of his cheerfulness,
Or pretermission of his daily craft —

While a word, gesture, glance, from that same child
At play, or in school, or laid asleep,
Will start him to an agony of fear,
Exasperation, just as like! demand
The reason why — 'it is but a word,' object —
'A gesture' — he regards thee as our Lord
Who lived there in the pyramid alone,
Looked at us, dost thou mind, when being young
We both would unadvisedly recite
Some charm's beginning, from that book of his,
Able to bid the sun throb wide and burst
All into stars, as suns grown old are wont.
Thou and the child have each a veil alike
Thrown o'er your heads from under which ye both
Stretch your blind hands and trifle with a match
Over a mine of Greek fire, did ye know!
He holds on firmly to some thread of life —
(It is the life to lead perforcedly)
Which runs across some vast distracting orb
Of glory on either side that meagre thread,
Which, conscious of, he must not enter yet —
The spiritual life around the earthly life!
The law of that is known to him as this —
His heart and brain move there, his feet stay here.
So is the man perplexed with impulses
Sudden to start off crosswise, not straight on,
Proclaiming what is Right and Wrong across —
And not along, — this black thread through the blaze —
'It should be' balked by 'here it cannot be.'" — *An Epistle.*

EXERCISES.

103. Improve the following:

1. His imagination steps from mountain peak to mountain peak, despising like an eagle all affinity with the lower air. 2. O Independence Day, thou chorus of the ages, we hail thy glimmerings 'mid cataracts of time! 3. In the ferment of political revolutions, the dregs of society are sure to rise to the surface, and once there assume the reins of power with bold and unscrupulous hand. 4. With her lily hand, she looped back the raven tresses from her ivory brow. 5. The chariot of day peers over the mountain-tops. 6. The apple of discord is now fairly in our midst, and if not nipped in the bud it will burst forth into a conflagration that will deluge the sea of politics with an earthquake of heresies."

104. Compose a simile upon three of the following subjects, telling what it is like, or what it resembles:

1. An industrious man. 2. An angry man. 3. The prattle of a child. 4. Obtaining the results of one's labors. 5. Youth. 6. Life. 7. Habit.

105. Compose a sentence containing a metaphor about three of the following subjects:

1. Riches. 2. Anger. 3. The tongue. 4. Beauty. 5. Old age. 6. Childhood.

LESSON XI.

REFERENCE OF THOUGHT TO THOUGHT: INDIRECT FIGURES.

CORRESPONDING to Elocutionary Effects in Upward Pitch. See *Introduction*, §§ 9 and 10.

106. For the reason that, in the figures to be treated in this chapter, one only of the two things compared is directly mentioned, they may all be considered *indirect forms* of the figures treated in the last chapter.

107. The **Allegory** is sometimes termed an extended simile, sometimes a gigantic metaphor. But while similes and metaphors *indicate directly* that to which the subject of thought is compared, an *allegory suggests* it *indirectly*, by describing *qualities* or *actions* manifested in one thing so that they clearly represent the same as manifested in another thing.

For instance, God's dealing with the Jewish people is represented by an allegory in the eightieth Psalm: —

"Thou hast brought a vine out of Egypt: thou hast cast out the heathen, and planted it. Thou preparedst room for it, and didst cause it to take deep root, and it filled the land. The hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars. She sent out her boughs unto the sea, and her branches unto the river. Why hast thou then broken down her hedges, so that all they which pass by the way do pluck her? The boar out of the wood doth waste it, and the wild beast of the field doth devour it"

Of the same nature is the following :

"The thistle that was in Lebanon sent to the cedar that was in Lebanon, saying, Give thy daughter to my son to wife: and there passed by a wild beast that was in Lebanon, and trod down the thistle."—2 *Kings*, xiv. 9.

Another instance is in Addison's "*Vision of Mirzah.*"

"Upon a more leisurely survey of it, I found that it consisted of threescore and ten entire arches, with several broken arches, which, added to those that were entire, made up the number about an hundred. As I was counting the arches, the Genius told me that this bridge consisted at first of a thousand arches: but that a great flood swept away the rest, and left the bridge in the ruinous condition I now beheld it. 'But tell me farther,' said he, 'what thou discoverest on it.' 'I see multitudes of people passing over it,' said I, 'and a black cloud hanging on each end of it.' As I looked more attentively, I saw several of the passengers dropping through the bridge into the great tide that flowed underneath it: and upon further examination, perceived there were innumerable trap-doors that lay concealed in the bridge, which the passengers no sooner trod upon but they fell through them into the tide, and immediately disappeared. These hidden pitfalls were set very thick at the entrance of the bridge, so that throngs of people no sooner broke through the cloud, but many of them fell into them. They grew thinner towards the middle, but multiplied and lay closer together towards the end of the arches that were entire. There were indeed some persons, but their number was very small, that continued a kind of hobbling march on the broken arches, but fell through one after another, being quite tired and spent with so long a walk."

The bridge in the above, of course, represents human life.

Here are some more allegories:

"Launch thy bark, mariner!
Christian, God speed thee!
Let loose the rudder-bands;
Good angels lead thee!

Set thy sails warily,
Tempests will come;
Steer thy course steadily,
Christian, steer home!"

Mariner's Hymn: Mrs. Southey.

"There stands an ancient architectural pile, with tokens of its venerable age covering it from its corner-stone to its topmost turret; and some imagine these to be tokens of decay, while to others they indicate, by the years they chronicle, a massiveness that can yet defy more centuries than it has weathered years. Its foundation is buried in the accumulated mould and clustered masses of many generations. Its walls are mantled and hidden by parasitic vines. Its apartments are some of them dark

and cold, as if their very cement were dissolving in chilly vapors. Others, built against the walls, were never framed into them; and now their ceilings are broken, their floors are uneven as the surface of a billow, their timbers seem less to sustain one another than to break one another's fall. You dig away the mould, and lo! the foundation was laid by no mortal hand; it is primitive rock that strikes its roots down an unfathomable depth into the solid earth, so that no frosts can heave it, no convulsions shake it." — *Christianity the Religion of Nature: Peabody.*

Well-known allegories are —

Bunyan's — "Pilgrim's Progress."

Shakespear's — "Queen Mab," *Romeo and Juliet*, i. 4, and "Seven Ages," *As You Like It*, ii. 7.

Spenser's — "Faerie Queene."

Longfellow's — "Ship of State."

Olive Schreiner's — "Dreams."

Hawthorne's — "Celestial Railroad."

108. Personification: When the thing mentioned is without life or personality, and the quality or action obviously suggests, as the second member of the comparison, what *has* life or personality, we call the form *Personification.* This is in reality only a special form of allegory, and probably originated in the early tendency of men to ascribe a personal origin to every action of nature or of the human mind.

The dream of Joseph, for instance, Gen. xxxvii. 5, seemed to him more than a dream — it was a message from God. When, in "Beowulf," King Hrôthgâr makes a determination, we read "It *ran into* his mind to build a banquet hall," and the warrior "chid" his sword when it refused to "bite."

So, too, the ancient worship of a storm-god Woden, and of a goddess of earth and water, undoubtedly arose from unconscious Personification.

In later times, thought has become so wedded to abstraction that we lose in great measure the earlier vividness of expression. Might it not be restored by a more extensive use of this figure of speech?

A. Sometimes the personification is narrow in range, appearing, it may be, in only a *single word:*

As when we speak of the "hungry flames," the "devouring element," the "thirsty sand," etc., or in sentences such as these:

"The Sea *saw it* and *fled.*"

"Upon a Rock whose *haughty* brow."

"Science cannot work with a halter about *her* neck."

"Liberalism was rising steadily on all sides. Was the Church to be a Church, to oppose *her* advancing enemy, to curse *him*, to have no terms with *him*?"

B. It is more effective, however, when broader in range.

Of this, Virgil furnishes a striking example in the lines of the Æneid beginning, "Vestibulum ante ipsum primisque in faucibus orci—"

"There,
Even before the ent'ring gate of Dis,
Within the very yawning jaws of hell,
Woes and avenging cares have placed their seats.
Disease with pallid gaze; sad-eyed Old-Age
And Terror; Hunger tempting men to sin,
And squalid Poverty, forms grim to see,
And Death and Pain, then Death's half-brother, Sleep,
The guilty Pleasures of the Mind, and on
The very threshold opposite sat War,
Death-dealing War; the Furies' iron beds,
Mad Strife, with hair entwined and filleted
With hissing vipers red with dripping blood."

C. So, too, we find it used in oratory; e.g.,

"The pyramids, doting with age, have forgotten the names of their founders."—*Fuller.*

"It is itself the orator of the occasion." [Referring to Bunker Hill Monument].—*Webster.*

"Ye winds, that wafted the Pilgrims to the land of promise, fan in their children's hearts the love of freedom! Blood, which our fathers shed, cry from the ground! Echoing arches of this renowned hall, whisper back the voices of other days! Glorious Washington, break the long silence of that votive canvas: speak, speak, marble lips, teach us the love of liberty protected by law."—*Everett.*

"Go to your natural religion; lay before her Mohammed and his disciples, arrayed in armor and blood. . . . When she has viewed him in this scene, carry her into his retirement; show her the prophet's chamber, his concubines and his wives. . . . When she is tired with this prospect, show her Jesus. Lead her to his cross; let her view him in the agony of death, and hear his last prayer for his persecutors. . . . When natural religion has thus viewed both, ask her, "Which is the prophet of God?"—*Bishop Sherlock.*

D. Used in *poetry*, this figure is an element of *great beauty;* e.g.,

"The great watch-stars shut up their holy eyes."
Everett.

"Nearer and round about her, the manifold flowers of the garden
Poured out their souls in odors."
Evangeline: Longfellow.

"Red battle stamps his foot, and nations feel the shock."
Childe Harold's Pilgrimage: Byron.

"Time writes no wrinkle on thine azure brow."
Idem.

E. Sometimes with fine effect the personification is carried out to great length; e.g.,

"Nature is now at her evening prayers; she is kneeling before those red hills. I see her prostrate on the great steps of her altar, praying for a fair night for mariners at sea, for travellers in deserts, for lambs on moors, and unfledged birds in woods. I saw — I see now a Woman-Titan; her robe of blue air spreads to the outskirts of the heath, where yonder flock is grazing; a veil, white as an avalanche, sweeps from her head to her feet, and arabesques of lightning flame on its borders. Under her breast I see her zone, purple like that horizon; through its blush, shines the star of evening. Her steady eyes I cannot picture — they are clear, they are deep as lakes, they are lifted and full of worship, they tremble with the softness of love and the lustre of prayer. Her forehead has the expanse of a cloud, and is paler than the early moon, risen long before the dark gathers; she reclines her bosom on the ridge of Stilbro Moor, her mighty hands are joined beneath it. So kneeling, face to face, she speaks with God." — *Shirley: Charlotte Brontë.*

F. Personification, though particularly appropriate for the expression of the stronger emotions, lends itself to the most delicate flights of *fancy* and the most captivating *humor;* e.g.,

"When she stood up for dancing, her steps were so complete
The *music nearly killed itself* to listen to her feet."
Lovely Mary Donnelly: Wm. Allingham.

109. One form of personification is termed **Apostrophe.** In this the writer conceives of himself as *addressing* the object to which he refers, and of the object as possessing the power of *hearing;* e.g.,

"Roll on, thou deep and dark blue ocean — roll!
Ten thousand fleets sweep over thee in vain."
Childe Harold's Pilgrimage: Byron.

"Oh thou that rollest above, round as the shield of my fathers! Whence are thy beams, O sun, thy everlasting light? Thou comest forth in thy awful beauty, and the stars hide themselves in the sky; the moon, cold and pale, sinks in the western wave. But thou thyself movest alone; who can be the companion of thy course? The oaks of

the mountain fall; the mountains themselves decay with years; the ocean shrinks and grows again; the moon herself is lost in heaven; but thou art forever the same, rejoicing in the brightness of thy course. When the world is bright with tempests; when thunder rolls and lightnings fly, thou lookest in thy beauty from the clouds and laughest at the storm. But to Ossian thou lookest in vain; for he beholds thy beams no more, whether thy yellow hair floats on the eastern clouds, or thou tremblest at the gates of the west. But thou art perhaps, like me, for a season, and thy years will have an end. Thou shalt sleep in thy clouds, careless of the voice of the morning."— *Ossian.*

110. When the main subject of consideration *has life* or *personality,* and the quality or action obviously suggested, to which this subject is compared, pertains to something devoid of life or personality, we call the form **Reverse Personification.** Its process is exactly the opposite of that of personification, and it, too, is a special form of *Allegory;* e.g.,

> "*You blocks, you stones, you worse than senseless things!*
> O, you hard hearts, you cruel men of Rome!"
>
> *Julius Cæsar,* i. 1: *Shakespeare.*

We find it employed most frequently in expressions of anger, abuse, or scorn; but it is capable of much more delicate use. For example:

> "Against her ankles, as she trod,
> The lucky buttercups did nod;
> I leaned upon the gate to see.
> *The sweet thing looked,* but did not speak;
> A dimple came in either cheek,
> And all my heart was gone from me."
>
> *A Maiden with a Milking-Pail: Jean Ingelow.*

> "O pardon me, thou bleeding piece of earth,
> That I am meek and gentle with these butchers!
> Thou art the ruins of the noblest man
> That ever lived in the tide of times."
>
> *Julius Cæsar,* iii. 1: *Shakespeare.*

111. When the qualities or actions of the main subject of consideration are compared to others in such a way as to lead the reader to infer not a *general* but a *particular* person or thing as the secondary member of the comparison, the form is called **Allusion.**

Some of the finest effects are seen in its use. For example:

"He [Hamilton] smote the rock of the national resources, and the abundant stream of revenue gushed forth; he touched the dead corpse of the public credit, and it sprang to its feet." — *Webster.*

[Particular — Moses.]

"Misery becomes as prosaic and familiar to me as my own hearth, but nevertheless I do not let go my idea, and will wrestle with the unknown angel, even should I halt upon my thigh." — *Goethe.*

[Particular — Jacob.]

"When I think that Music is condemned to be mad, and to burn herself on such a funeral pile, your celestial opera-house grows dark." — *Carlyle.*

[Particular — Hindoo Widow.]

Where the particular is *named*, the form is sometimes called "*Autonomasia;*" e.g.,

"Some Roman Adonis, breathing sweet perfume from his curly locks shall with his lily fingers pat your red brawn, and bet his sesterces upon your blood." — *Kellogg.*

[Particular — Adonis.]

"Some village Hampden, that, with dauntless breast,
The little tyrant of his fields withstood;
Some mute, inglorious Milton, here may rest;
Some Cromwell, guiltless of his country's blood."

[Particulars — Hampden, Milton, and Cromwell.] *Elegy: Gray.*

There is often much *pathos* in the use of this figure.

For instance, where the old schoolmaster says, dying, when the dimness of death is glazing his eyes and dulling his mind: —

"It is growing dark — the school may be dismissed."

[Particular — *His own* school.]

112. Metonymy: As stated on page 96, this figure, though sometimes called an "indirect" or "single-word" *metaphor*, is a development of the principle of *association* rather than of *comparison*. The term is from *μετά*, indicating *change*, and *ὄνομα*, a *name*, and means a change in names between things not so much *compared* as *associated*, for the reason that they are in some way *related*.

As, for example, are *cause* and *effect*, in "When every rood of ground maintained its man," instead of "all the products of the ground," and "Gray hairs should be respected," instead of "old age;" or as are a *place* and its *inhabitants*, as in "America is disgraced by speculators," instead of "the people of America;" or as are the *sign* and the *thing signified*, in "The sceptre shall not depart from

Judah," instead of "the royal succession;" or as are a *subject* and its *attribute*, in "A sleighful of youth and health," instead of "the young and healthy;" or as are a *progenitor* and *posterity*, in "Hear, O Israel!" instead of "descendants of Israel;" or as are the *container* and the thing *contained*, in "Our ships opened fire," instead of "the sailors" in them; or as are the *possessor* and the *thing possessed*, in "Drove the bristled lips before him," instead of "the man with the lips;" or as are the *material* and the *thing made from it*, in "His steel gleamed on high," instead of his "sword."

A. A special form of metonymy is termed **Synecdoche**, which means the using of the name of a part for that of the whole, or the name of the whole for that of a part, or of a definite number for an indefinite, as in these:

"The sea is covered with sails," instead of "ships;" "Our hero was gray," instead of "his hair;" and "Ten thousand were on his right hand," instead of "a large number."

B. **Trope** is usually considered to be a general term applying to all *turns* of expression made through the use of single words, whether in the way of metonymy, synecdoche, or metaphor. But some hold that the trope embodies the principle of metonymy applied not, as that figure is, to nouns, but to adjectives.

Thus by a trope, according to Macbeth's "Might and Mirth of Literature," an adjective describing *one operated on* is assigned to the *cause*, as in "the weary way" or "the merry bells;" an adjective *belonging to a subject* is bestowed on *one part or member of it*, as in "religious footsteps;" an adjective true of an *agent* is applied to *his instrument*, as in, "coward sword;" an adjective belonging to the *possessor* is applied to the *thing possessed*, as in "The gentleman with foolish teeth;" an adjective descriptive of a *season*, *place*, or *person* is assigned to an *object connected with it*, as in "Winding its sultry horn;" an adjective proper to the *cause* is joined to *its effect*, as in "the sweet load;" and an adjective qualifying the *thing worn* is made to qualify the *wearer* of it, as in "The dogs far kinder than their purple masters."

113. It is evident, however, that all these figures are a development of a single principle, and this very similar to that which is manifested in the metaphor. For this reason they are of value in the same

places. We find metonymy or synecdoche used in the expression of *deep, strong sentiment;* e.g.,

"Flesh and blood have not revealed it to thee."
[Flesh and blood — no one.] *Matt.* xvi. 17.

"Amazement seized
The rebel thrones."
[Thrones — Rulers.] *Paradise Lost: Milton.*

"The war-whoop shall wake the sleep of the cradle."
[Cradle — babe.] *Fisher Ames.*

"I turned to see the voice that spake with me."
[Voice — person.] *Rev.* i. 12.

A. We find it in strong utterances, too, of passion; e.g.,

"Thou scarlet sin!"
[Sin — Wolsey.] *King Henry VIII.*, iii. 2: *Shakespeare.*

B. We find the Metonyme used also for poetic effects; e.g.,

"Sceptre and crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade."
Death's Final Conquest: Shirley.
[Sceptre and crown — Royalty.]
[Scythe and spade — Labor.]

"O for a beaker full of the warm South."
[Beaker — wine.] *Ode to a Nightingale: Keats.*

"See from his head, his hands, his feet,
Sorrow and love flow mingled down."
[Sorrow and love — tears and blood.] *Hymn: Watts.*

"Under my roof-tree."
[Roof-tree — roof.]

"And I loved her the more when I heard
Such tenderness fall from her tongue."
[Tenderness — tender words.] *Pastoral Ballad: Shenstone.*

"The wind is piping loud, my boys,
The lightning flashes free;
While the hollow oak our palace is,
Our heritage the sea."
[Oak — ship.] *A Wet Sheet and Flowing Sea: Allan Cunningham.*

114. Compound Metonymy: "This figure is like an echo in a spacious dome, that returns again and again upon us before it ceases its sound." — *Gibbons.*

In it the inferred resemblance is reached through more than one step of suggested associations; e.g.,

"He drank up his horse, his cow, and finally his home
[These objects = money = drink.]
"After some beards of corn." — *Virgil.*
[Beards of corn = ears of corn = corn crop = autumn = year.]
The meaning is, "after some years."
"We shall none of us know . . . till the kye comes hame."
Henry Kingsley.
[When the kye come hame = twilight = evening of life = death.]
Like the last is Rudyard Kipling's —
"I will take no heed to their raiment, nor food for their mouths withal,
So long as the gulls are nesting, so long as the showers fall."
The Betrothed.

EXERCISES.

115. Compose an *Allegory* containing half a dozen sentences as suggested by two of the following comparisons:

1. The life of a man and the course of a river.
2. The fall of a politician and that of a meteor.
3. The work of a physician and that of a gardener
4. The work of a teacher and that of a sculptor.

116. Write a *Personification* as suggested by two of these comparisons:

1. War and Mars.
2. Truth and a lover.
3. Night and a ghost.
4. A storm and a demon.
5. A country and a nurse.

117. Write a *Reverse Personification*, as suggested by two of these comparisons:

1. A man's stubbornness and a rock. 2. A woman's beauty and a rosebush. 3. A man's yielding nature and a twig. 4. A boy's impetuosity and a cataract.

118. Write a short *Allegory, Personification, Reverse Personification*, or an *Allusion* with reference to two of the following subjects:

1. A sailor's life. 2. A statesman's life. 3. A soldier's life. 4. Memory. 5. Imagination. 6. Religion. 7. Poetry. 8. Science.

119. Copy the following sentences, marking the *Metonymy* in each; and then writing it once more, change it into plain language:

1. The kettle boils.
2. The chair decides.
3. He smokes his pipe.
4. The man has a long purse.
5. Napoleon assumed the purple.
6. The pulpit everywhere is the advocate of temperance.

120. Change the language of the following sentences so as to introduce a *Metonymy* into each:

1. The men were fighting for their homes and their religion.
2. Literature has a mighty influence in public affairs.
3. Judges and lawyers united in condemnation of the practice.
4. At the present day the newspaper is a power in the land.
5. Old age should be treated with reverence.

121. Compose a sentence containing *Metonymy*, about two of the following subjects:

1. Voting. 2. The kingly office. 3. The presidential office. 4. War. 5. Cavalry and infantry. 6. Popular education.

LESSON XII.

EQUIVOCACY.

CORRESPONDING to Elocutionary Effects with the Circumflex Inflection. See *Introduction*, §§ 9, 10.

122. Equivocacy is a word, which, according to the dictionaries, is obsolete. It is revived here because it is needed to express an idea for which there is no term in our language, except the wrongly formed and barbarous French compound, *double entendre*. This latter is applied to expressions having a *double meaning* in that, while apparently treating of one thought, they suggest another. Accordingly these expressions have both what has been termed **Relevancy** and also **Reference**. In this regard, their effect upon words considered as *symbols* is precisely parallel to that of the *circumflex inflection*

upon words considered as *sounds*, which inflection, as was shown in §§ 10 and 55, points both to the word emphasized through the use of it and away from this word.

123. We can classify cases of Equivocacy according to the motive of the mind in using it, whether purely *intellectual*, or more or less *passional*, and also, under each head, according to the degrees in which they *suggest the secondary meaning*, which is not *expressed* but merely *implied*. These two considerations will lead us to mention in order the figures of speech that follow.

It must be borne in mind, however, that in many cases we find the forms that are about to be mentioned, combined, as, for instance, *Epigrams* with *Puns*, and *Interrogations* and *Exclamations* with *Irony*.

124. The Interrogation. This is the most delicate and purely *intellectual* form in which *two meanings* are suggested. It is *stronger* than a *direct affirmation*, because, while subtly acknowledging that the subject has *two sides*, it implies at the same time that the writer himself has put the needed questions with reference to it, and has found, as a result, that the view which he has to present is the right one. Just what this right view is, however, — in other words, just what is the meaning of the passage, — is determined, *not by the expression itself*, which is *equivocal*, but *by the context*, with which, of course, its interpretation must be made to accord.

For instance, Sir Thomas Burnet, in his "Sacred Theory of the Universe," has the following:

"Where are now the great empires of the world and their imperial cities? Their pillars and monuments of glory? Show me where they stood; read the inscription; tell me the victor's name!"

How much more strongly is this put than it would have been, had it been expressed thus: —

"The great empires of the world no longer exist; no one can tell where they stood," etc.

Again, when Paul says, "Am I not an apostle?" he means to imply, I have asked myself what are the qualifications for an apostle, and I have concluded, as you would conclude had you made the same inquiry,

that "most decidedly I *am* an apostle." When the Scripture asks, "Who by searching can find out God?" the meaning is: I have asked about every one that could possibly do this, and have come to the conclusion that not *some one*, but "*no one* by searching can find out God."

Examples of this form are numerous:

"Will you continue to go about to each other and ask, "What's the news? Can anything be more new than that a man from Macedonia should subjugate Greece? Is Philip dead? No, indeed; but he is ill. What matters it to you? To you, who, if he were to come to grief, would quickly get yourselves another Philip?" — *On the Crown: Demosthenes.*

"I ask now, Verres, what you have to advance against this charge. Will you pretend to deny it? Will you pretend that anything false, that even anything aggravated, is alleged against you? Had any prince, or any state, committed the same outrage against the privilege of Roman citizens, should we not think we had sufficient ground for declaring immediate war against them?" — *Against Verres: Cicero.*

"Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?" — *Patrick Henry.*

125. The Epigram. This is a far stronger form of equivocacy, though it does not necessarily involve any exercise of *emotion.* Its object evidently is by apparent incongruity to *startle thought* and thus to *attract attention, tickle the fancy, and aid the memory* in retaining truths that in themselves are important. The Epigram points to a meaning not in the expression, because the latter, literally interpreted, involves *irrelevance;* e.g.,

"Lapland is too cold a country for sonnets;" i.e., a warm climate stimulates imagination.

"Where snow falls, there is freedom;" i.e., cold climates stimulate activity and independence, and sometimes contradiction.

"Conspicuous for its absence."

"Verbosity is cured by a wide vocabulary."

"The favorite has no friend."

"Some people are too foolish to commit follies."

A. A Paradox is merely an epigram in which the contradiction expressed in the form *passes the limits of possibility;* e.g.,

"We cannot see the wood for trees."

"When you have nothing to say, say it."

"He surpassed himself."

"When I am weak, then am I strong."

B. A Pun is an epigram in which the contradiction arises from a play on the various meanings of the same word; e.g.,

"We must all hang together, gentlemen, or most assuredly we shall all hang separately!" — *Franklin* (at the signing of the Declaration of Independence).

"A pun's a word that's played upon,
And has a double *sense*;
But when I say a double *sense*,
I don't mean double *cents*.

As thus: A bat about a room
Not long ago I knew
To *fly*; he caught a *fly*, and then
Flew up the chimney *flue*." — *Anon.*

126. Exclamation: This is the *emotional* phase of *Equivocacy* corresponding to the *intellectual* phase of it that is expressed in the *Interrogation;* and it implies, but with great delicacy, that there is something to influence the feelings *below and beyond* that which is *distinctly stated;* e.g.,

"Oh heaven! were man
But constant."
Two Gentlemen of Verona, v. 4: *Shakespeare.*

"Why, what a madcap hath heaven lent us here!"
King John, i. 1: *Idem.*

"Oh, what a revolution! and what a heart must I have to contemplate without emotion that elevation and that fall!" — *Everett.*

"Ah, Tam! Ah, Tam! thou'lt get thy fairin'!"
Tam O'Shanter: Burns.

127. The **Innuendo** or **Insinuation**. This, like the *Epigram*, expresses one thing, but *suggests* or *implies* another, either because a man has *too much delicacy of feeling* to tell the plain truth, or is *too angry* to tell it in any but a sarcastic way.

Fuller's saying of Camden, the antiquarian, is a witty innuendo: "He had a number of coins of the Roman emperors, and a *good many more of the later English kings.*"

Here is a severe arraignment expressed with apparent delicacy:

"But Brutus says he was ambitious;
And Brutus is an honorable man."
Julius Cæsar, iii. 2: *Shakespear.*

But there is no concealment of contempt in the remark concerning a member of Parliament that "he did his party all the harm in his power, he spoke for it and voted against it."

128. Irony: This necessitates a meaning not in the form of expression, because the latter is shown, by the context in writing and by the delivery in oratory, to indicate, if literally interpreted, *exactly the opposite* of what is meant. In irony, too, there is always some *suggestion of feeling*, of *provocation*, or of *indignation*. Irony that is biting in character, and is directed against persons, is termed **Sarcasm.**

"The bishop is so like Judas Iscariot, that I now firmly believe in the apostolic succession." — *Sydney Smith* (of a bishop notorious for malice and treachery).

"No doubt but ye are the people, and wisdom shall die with you!" — *Job* xii. 2.

"Cry aloud: for he is a god; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be awaked!" — *Elijah.* 1 *Kings* xviii. 27.

"I have but one objection to the speaker's statement: it is untrue."

'What has the gray-haired prisoner done?
Has murder stained his hands with gore?
Not so. His crime's a fouler one —
God made the old man poor!"

The Prisoner for Debt: Whittier.

A. Irony that is less severe, and that is directed against a state of affairs rather than the actors in them, or against an administration rather than an individual, is termed Satire.

"To be so distinguished is an honor, which, being very little accustomed to favors from the great, I know not well how to receive, or in what terms to acknowledge." — *Letter to the Earl of Chesterfield: Johnson.*

"I really take it very kind, —
This visit, Mrs. Skinner;
I have not seen you such an age —
(The wretch has come to dinner!)
Your daughters, too, what loves of girls!
What heads for painters' easels!
Come here, and kiss the infant, dears, —
(And give it, p'rhaps, the measles!)

Truth in Parentheses: Thomas Hood.

EXERCISES.

129. Change the following into the *Interrogatory* form:

1. All men hope for long life.
2. No one can number the stars.
3. We have heard; we know; it is whispered abroad.
4. There is no refuge from conscience.
5. The Judge of all the earth will do right.
6. Nothing is more vain than the gratitude of kings.

130. Change the following into the *Affirmative* form:

1. You say that woman differs essentially in her intellect from man. But is that any ground for disfranchising her? Shall the Fultons say to the Raphaels, "Because you cannot make steam-engines, therefore you shall not vote"? Shall the Napoleons and the Washingtons say to the Wordsworths or the Herschels, "Because you cannot lead armies and govern states, therefore you shall have no civil rights"?

131. Change the following from *Epigrammatic* to plain language:

1. The child is father of the man. *Wordsworth.*
2. A little learning is a dangerous thing. *Pope.*
3. Beauty, when unadorned, adorned the most. *Thomson.*

132. Change the following expressions into the *Exclamatory* form; also into *Epigrams* if possible:

1. Sleep is a restorer of nature.
2. I wish the stars could tell me of God.
3. Their harmony foretells a world of happiness.
4. Failure is often due to irresolution.
5. He who is without patience is poor.

133. Re-write the following, making free use of the Interrogatory and Exclamatory forms:

1. "It was not his olive valleys and orange groves which made the Greece of the Greek; it was not for his apple orchards or potato fields that the farmer of New England and New York left his plough in the furrow and marched to Bunker Hill, to Bennington, to Saratoga. A

man's country is not a certain area of land, but it is a principle; and patriotism is loyalty to that principle. The secret sanctification of the soil and symbol of a country is the idea which they represent; and this idea the patriot worships through the name and the symbol." — *George W. Curtis.*

2. "A mind more prone to look for the judgments of Heaven in the doings of men than mine cannot fail in this to see the providence of God. When Moscow burned, it seemed as if the earth were lighted up, that nations might behold the scene. As that mighty sea of fire gathered and heaved, and rolled upward, and yet higher, till its flames licked the stars and fired the whole heavens, it did seem as though the God of the nations were writing in characters of flame, on the front of his throne, that doom that shall fall upon the strong nation which tramples in scorn upon the weak." — *Thomas Corwin.*

134. Our treatment of the Indian is ironically shown in the following:

Have not the Indians been kindly and justly treated? Have not the temporal things, the vain baubles and filthy lucre of this world, which were too apt to engage their worldly and selfish thoughts, been benevolently taken from them? and have they not, instead thereof, been taught to set their affections on things above?

In a similar way write ironical paragraphs upon two of the following subjects:

1. The advantages of a knowledge of smoking.
2. Advertising as an ornament to nature.
3. Mohammed as a peace-maker.
4. The poverty of the American laborer.
5. Cruelty allowed in children as "fun."

135. Re-write the following humorous paragraph, using Irony:

"We all ride something. It is folly to expect us always to be walking. The cheapest thing to ride is a hobby: it eats no oats; it demands no groom; it breaks no traces; it requires no shoeing. Moreover, it is safest: the boisterous outbreak of the children's fun does not startle it; three babies astride it at once do not make it skittish. If, perchance, on some brisk morning it throws its rider, it will stand still till he climbs the saddle." — *Talmage.*

LESSON XIII.

FORCE IN THE SELECTION OF WORDS.

CORRESPONDING to Elecutionary Effects in Force. See *Introduction*, § 11.

136. Force involves the **Selection** or **Arrangement** of *words*, or *series of them*, the *sounds* (including the accents) of which, if *imitative*, or, if not, the *meanings* of which are indicative of the *degrees of energy* exerted in the production of the thing or thought that is represented.

137. Considering force, first, as exemplified in the **selection of words**, here are illustrations of what is meant by saying that these may be **imitative** in character. This, of course, is the case whenever their sounds compare, or may be supposed to compare, with the sounds produced in connection with the exertion of the peculiar force which they are intended to represent; e.g.,

"Far along,
From peak to peak, the *rattling crags* among,
Leaps the live thunder! Not from one lone cloud,
But every mountain now hath found a tongue."
Childe Harold: Byron.

"A cry that *shivered* to the *tingling stars*,
And as it were one voice, an agony
Of *lamentation*, *like* a *wind* that *shrills*
All night in a *waste* land where no one comes."
Morte d'Arthur: Tennyson.

"For this day will pour down,
If I conjecture aught, no *drizzling* shower,
But *rattling storm* of arrows barb'd with *fire*."
Paradise Lost: Milton.

"His *bursting passion* into *plaints* thus *poured*."
Idem.

"Figure to yourself a cataract like that of Niagara, *poured* in *foaming* grandeur, not merely over one great *precipice* of two hundred feet, but over the *successive ridgy precipices* of two or three thousand, in the face of a mountain eleven thousand feet high, and *tumbling, crashing, thundering down* with a *continuous din* of far greater sublimity than the *sound* of the *grandest* cataract." — *G. B. Cheever.*

Here is an intentional imitation of a lack of force.

"Each creek and bay
With fry *innumerable* swarm, and shoals
Of fish that with their fins and shining scales
Glide *under the* green wave."

Paradise Lost: Milton.

138. *Words, or series of words,* may be said to be forcible on account of their **significance** in the degree in which a large amount of meaning seems to be concentrated in them. Other things considered, this is the case, as a rule, in the degree in which they are **short, definite,** or **suggestive.**

A. Applying the statement first to **single words**, notice that the **short** words in "His obscure life as a grocer," are more forcible than the *longer* words in "His inconspicuous existence as a produce merchant;" that the **definite,** in the sense of being **particular** and **concrete,** words in "The horses ran against the elm that had fallen across Main Street, and Mr. Jones, who was driving, was thrown out and killed," are more forcible than the vague, general, and abstract words in "The vehicle came upon an obstruction in the way, and the occupant met with an accident;" and that the **suggestive** in the sense of **picturesque** or **figurative** words in "The *gracious* manners *aped* from their *betters cloaked* their *coarseness,*" are more forcible than the less suggestive words in "The methods imitated from those in different circumstances interfered with a recognition of their deficiencies."

B. Notice, too, how every one of these requisites is fulfilled in the forcible language of the following:

"*Break, break, break,*
On thy *cold, gray* stones, oh Sea!
And I would that my tongue could utter
The thoughts that arise in me."

Break, break, break: Tennyson.

"This, my Lord, is a *perilous* and *tremendous* moment. It is no time for *adulation.* The *smoothness* of *flattery* cannot save us in this *rugged* and *awful crisis.* It is now necessary to *instruct* the throne in the *language of Truth.* We must, if possible, *dispel* the *delusion* and *darkness* which *envelop* it, and *display,* in its full *danger* and genuine *colors,* the *ruin* which is brought to our *doors.*" — *Earl of Chatham.*

"It began when a *herd* of us, *picked* and *placed,*
Were *spurred* through the Corso, *stripped* to the waist;
Jew-brutes, with *sweat* and *blood* well *spent,*
To *usher* in worthily Christian Lent."

Holy Cross Day: R. Browning.

"Are not all natural things, it may be asked, as lovely near as far away? By no means. Look at the clouds, and watch the *delicate sculpture* of their *alabaster* sides, and the *rounded lustre* of their *magnificent rolling*. They are meant to be beheld far away: they were shaped for their place high above your head: approach them and they *fuse* into vague mists, or *whirl* away in *fierce* fragments of *thunderous* vapor. Look at the crest of the Alp from the far-away plains over which its light is cast, whence human souls have *communed* with it by their myriads. It was built for its place in the far-off sky: approach it, and as the sound of the voice of man dies away about its *foundations*, and the *tide* of human life is met at last by the *eternal* 'Here shall thy waves be stayed,' the *glory* of its aspect fades into *blanched fearfulness;* its *purple* walls are *rent* into *grisly* rocks, its *silver fret-work saddened* into *wasting* snow; the *storm-brands* of ages are on its breast, the *ashes* of its own *ruin* lie *solemnly* on its *white* raiment." — *Ruskin.*

139. Applying the principle in § 138 to **clauses** and **sentences**, notice how much more forcible an expression is when made **short.**

As, for instance, by the use of a **noun** for a **whole phrase**; e.g.,

"In this act, the play reaches *its climax*," instead of "*the point of greatest interest.*"

Of an **adjective** or **noun** for a **prepositional phrase**; e.g.,

"Home products," instead of "products of domestic industry." "In money matters," instead of "in matters of money."

Of an **adjective** for an **adjective clause**; e.g.,

"There was no sound in the woods except of the murmuring breeze," instead of "in the woods except that of the breeze which went murmuring through the tree-leaves."

Of an **adjective** for a **sentence**; e.g.,

"The statesman's overbearing manner was greatly disliked," instead of "the statesman had a very overbearing manner. For this reason, he was disliked," etc.

Of a *word* in **apposition** or **repeated** instead of a **connective** with a *clause;* e.g.,

"There was shooting in abundance, always a source of amusement to me," instead of "and this was always," or "which was always," etc. "There were many advantages, advantages which," instead of "there were many advantages, and they were of such a nature that," etc.

Or by the **omission** of a **verb** or its **subject**, or a **conjunction**, or any **particle**; e.g.,

"Others could only wonder what would be the next development, who the next victim," instead of "who would be the next victim."

"He is very absent minded when studying," instead of "when he is studying."

"He is thoroughly conversant with the writers of the Elizabethan era, and refers to them often; hardly one of them he does not freely quote," instead of "He is thoroughly conversant with the writers of the Elizabethan era, and he refers to them often, and there is hardly one of them from whom he does not freely quote."

"*There is* nothing *which* disgusts us sooner than the empty pomp of language."

There in such cases is allowable only as a formal introduction, calling attention to something important.

A. In general it may be said that one should avoid **Verbosity**, by which is meant the use of words that *add nothing to the sense;* notice the italicized expressions that follow:

"*Being* satisfied with what he has received, he attempts nothing further."

"I wrote *to* you a letter yesterday."

"Spruce timber is cheaper than *the* pine."

"All the *different* products common to England are found there."

"At that time Australia seemed *to be* the most desirable."

"He carried the colony through this darkest period of their history, on to a *limited* degree of success and power."

B. One should avoid **Exaggeration** also. This conveys an impression of weakness, because, if a plain statement were strong enough, it would not need to be inflated.

Thus, "Political life is often demoralizing, as many politicians are corrupt," is better than "Nothing is more demoralizing than political life, as the majority of politicians are corrupt."

C. Besides this, one should avoid **Tautology**, by which is meant the use of words *repeating the sense* already expressed in other words. When we say, "Such a thing *must necessarily be*," or "*cannot possibly* be," "necessarily" and "possibly" imply nothing more than *can* and *must.* So with —

"Ezra received a *royal* edict *from the king.*"

"I *waste* my strength *for nothing.*"

"I *repeated* it *over.*"

"We were *both mutually* exhausted."

"Grant us *each* and *everyone* thy favor."

"*Divine* help *from God.*"

"The charge is *utterly, totally,* and *absolutely* false."
"*As* they must go, I have *therefore* come."
"The *whole sum-total.*"
"*One unanimous* cry."
"The *most entire* satisfaction."
"They need *constant* supervision *all the while.*"
"I have plenty of *leisure on my hands.*"
"They *flow in the same stream with* the current of thought."

The fault is the same, though not so apparent in sentences like this:

"The very discovery of it strikes the mind with inward joy, *and spreads delight through all its faculties.*"

Here is another:

"Reason is the glory of human nature, is one of the chief eminences whereby we are raised above our fellow-creatures *the brutes in this lower world.*"

The idea of *fellow*-creatures puts it beyond possibility that the *brutes* could be those of any other than this lower world.

D. One should also avoid **Redundancy**, by which is meant the use of words *adding to the sense* more than is necessary in order to convey an adequate conception of the circumstances; e.g.,

"Pope professed to have learnt his poetry from Dryden, whom, whenever an opportunity presented, he praised through the whole period of his existence with unvaried liberality; and perhaps his character may receive some illustration if a comparison be instituted between him and the man whose pupil he was."

This sentence, Mr. Blair in his Rhetoric condenses into the following, in which nothing essential is omitted.

"Pope professed himself the pupil of Dryden, whom he lost no opportunity of praising; and his character is illustrated by comparison with his master."

Yet the faults indicated in paragraphs **A, B, C,** and **D** are allowable:

a. For **comic effects,** *e. g.*:

"There is one delicate point I wish to speak of with reference to old age. I refer to the use of dioptric media which correct the diminished refracting powers of the humors of the eye, — in other words, spectacles." — *Oliver Wendell Holmes.*

b. And occasionally for **poetic effects**; though Addison certainly oversteps the limits of the allowable in the following:

"The *dawn is overcast, the morning lowers*
And *heavily in clouds bring on the day*;
The *great*, the *important* day, *big* with the fate
Of Cato and of Rome." *Cato.*

c. As also, sometimes, for the sake of **emphasis**, involving what rhetoricians term **Pleonasm**, in accordance with the principle that the repetition of an effect calls additional attention to it; e.g.,

"*Thy rod* and *thy staff*, they comfort me."

"The heavens *above*, the earth *beneath*, and the waters *under the earth*."

"We have *seen with our eyes*, and *heard with our ears*."

"Until we *both* meet *face to face* in heaven."

d. Sometimes, too, for **rhythmic** effects, as already noticed on p. 45.

But these repetitions are least objectionable when the terms embodying them are not exactly synonymous, as in Macaulay's use of —

"Satirists and dramatists."

"Invective and derision."

"Justice and order."

"Worthless and puerile."

"Labor and attention."

140. That *single words* should be **definite, particular**, or **concrete** in meaning finds its analogy, as applied to *series of words*, in the rule usually given that the **Sentence** should have **Unity**, by which is meant that it should contain only **one important idea**, and therefore should **exclude other ideas** not necessarily connected with it.

A. In the following, for instance, the first clause is the important one; but the material included in the secondary clauses interferes with its prominence and makes the whole effect indefinite.

"Three or four buxom girls speedily dispersed in search of the different articles in requisition, while a couple of large-headed, circular-visaged males rose from their seats in the chimney-corner (for although it was a May evening, their attachment to the wood fire appeared as cordial as if it were Christmas), and dived into some obscure recesses, from which they speedily produced a bottle of blacking, and some half-dozen brushes."

B. In the following are three statements, each so important to the thought that it should be given in a separate sentence.

"In this uneasy state, Cicero was oppressed by a new and cruel affliction, the death of his daughter Tullia; which happened soon after her divorce from Dolabella; whose manners and humors were entirely disagreeable to her."

The error can be corrected thus:

"In this uneasy state, a new and cruel affliction befell Cicero. His daughter Tullia had been married to Dolabella, but had been divorced because her husband's manners and humors were entirely disagreeable to her. Shortly after the divorce she died."

141. That series of words can have a more forcible effect by selecting such as are **suggestive** as distinguished from *detailed* or *fully explanatory*, may be recognized by noticing again what is said in Chapter XII. of the figures of speech involving *Equivocacy*. That the same effect may be produced by selecting such as are *suggestive*, in the sense of being *picturesque* or *figurative*, may be recognized by noticing again what is said in Chapters X. and XI., of the figures involving *direct* and *indirect comparison* and *association*.

The first of the two following statements is *suggestive* in the sense that it *leaves the imagination to fill in the details* and *conceive of the explanations*. The second is *fully explanatory*. But the first contains all that is necessary in order to convey the meaning, and this it does far more forcibly than the second.

"In Delaware they publicly flog men for theft. Rascals there do not steal."

"In Delaware they publicly flog men for theft. As a consequence rascals, who naturally shrink from being humiliated in the eyes of all the world, are deterred from this crime, which otherwise they might commit without hesitation."

EXERCISES.

142. Rewrite the following, using short words and sentences wherever possible:

"When an intelligent foreigner commences the study of English, he finds every page sprinkled with words whose form unequivocally betrays a Greek or Latin origin; and he observes that these terms are words belonging to the dialect of the learned professions, of theological discussion, of criticism, of elegant art, of moral and intellectual philosophy, of abstract science, and of the various branches of natural knowledge. He discovers that the words which he recognizes as Greek and Latin and French have dropped those inflections which in their native use were indispensable to their intelligibility and gram-

matical significance; that the mutual relations of vocables and the sense of the English period are much more often determined by the position of the words than by their form; and, in short, that the sentence is built up upon structural principles wholly alien to those of the classical languages, and compacted and held together by a class of words either unknown or very much less used in those tongues."

143. Express the ideas in the following in *definite, concrete* phraseology:

"But the unity of an effect is to the mind a wholly distinct and separable quality from its beauty, and will not be found necessarily to include, or uniformly to involve, the rarer, richer attribute. The general recognition, however, of unity in all distinctively beautiful appearances, while failing to show its identity with the higher expression, yet helps to mark it as an antecedent, a condition thereof."

"And yet, with so urgent a need to be free from every intemperate strain and weakness, is it not almost proverbially true that, in the ranks of nominal students, there seems to be an especial liability to fall into some form or another of sickly and enslaving indulgence; it seems often as though the soul made just effort enough to rise and be strong to show its weakness. Hence their restlessness oftentimes in their seeming attempt of divorce from the flesh; hence sottish indulgences in precious good things; hence all sorts of vicious and consuming lusts, so often appear, as it were, in very mockery and derision of the professed attempt of studious men to train up their souls in power and freedom, in reason as one with the end and substance of their noble being."

The same may be done also with the ideas expressed in the quotations beginning at the middle of page 107, and in those taken from the "Rejected Addresses" at the bottom of page 28.

144. Rewrite the following, underscoring examples of suggestive or figurative language:

"They could not but feel a proportionate fear of all that was disorderly, unbalanced, and rugged. Having trained their stoutest soldiers into a strength so delicate and lovely, that their white flesh, with their blood upon it, should look like ivory stained with purple; and having always around them, in the motion and majesty of this beauty, enough for the full employment of their imagination, they shrank with dread or hatred from all the ruggedness of lower nature,—from the wrinkled forest bark, the jagged hill-crest, and irregular, inorganic storm of sky; looking to these, for the most part, as adverse powers, and taking pleasure only in such portions of the lower world

as were at once conducive to the rest and health of the human frame, and in harmony with the laws of its gentler beauty." — *Ruskin.*

145. Rewrite the following, correcting instances of *Verbosity* and *Tautology.*

1. Not only is the plot novel, but the verse is also. 2. Perhaps the most striking characteristic is pathos; this certainly most strongly impresses the reader. 3. Collect together all the fragments. 4. Please raise up the window. 5. They always worked together every morning. 6. Phidias, the world's greatest sculptor, has never had an equal. 7. The pain was almost intolerable to be borne.
8. "Particularly as to the affairs of this world, integrity hath many advantages over all the fine and artificial ways of dissimulation and deceit; it is much the plainer and easier, much the safer and more secure way of dealing with the world; it has less of trouble and difficulty, of entanglement and perplexity, of danger and hazard in it. The arts of deceit and cunning do continually grow weaker, and less effectual and serviceable to them that use them." — *Tillotson.*

146. Rewrite the following, correcting *redundancies* of expressions:

"I felt truly sorry for this young man. I will not assert that he showed any extraordinary amount of quickness or depth of intellect, but he had an adequate amount of talent, and so much real sensibility and feeling, that he could not fail to gain friends in any country in the world. I pity him; for, amid this complete dearth of congenial society, it will be wonderful indeed if he does not become a true Malagasey at last."

"By a multiplicity and variety of words, the thoughts and sentiments are not set off and accommodated; but, like David dressed out and equipped in Saul's armor, they are encumbered and oppressed."

LESSON XIV.

FORCE IN THE ARRANGEMENT OF WORDS.

CORRESPONDING to Elocutionary Effects in Force. See *Introduction*, § 11.

147. Turning to force as exemplified in **Arrangement** rather than in *Selection*, the fundamental fact deserving notice is that any *change* in the natural or grammatical *order*

of the phraseology giving an unusual position to an expression at once calls attention to it; moreover, that of all possible positions in a sentence or paragraph, the most emphatic places are *at its opening* and *at its close;* or what we may term the *initial* and the *terminal* positions.

148. Initial position in the sentence.

A. As a rule, the **object** of a sentence comes **after** its *verb.* In the following the object, whether a *noun*, a *pronoun*, or a *phrase*, *precedes the verb.*

"*Jesus* I know, and *Paul* I know, but who are ye?"
"*Nabal* (fool) is his name, and folly is with him."
Silver and *gold* have I none."

"*Me* though just right and the fixed laws of heaven
Did first create your leader."
Paradise Lost: Milton.

"Lord Stratford watched. *Him* they feared, *him* they trusted, *him* they obeyed."

"Yet a few days and *thee*
The all-beholding sun shall see no more."
Thanatopsis: Bryant.

"*Such bursts* of *horrid thunder*,
Such groans of *roaring wind and rain*, I never
Remember to have heard."
Lear, iii. 2: *Shakespeare.*

"*The atrocious crime of being a young man*, I shall neither attempt to palliate nor deny."

B. As a rule, an **adjective**, when in the predicate, *comes after the verb.* In the following, this adjective *precedes the verb.*

"*Silent* they lie.
"*Great* is Diana of the Ephesians!"
"And *great* was the fall of it."
"*Wide* is the gate and *broad* is the way that leadeth to destruction."

C. As a rule, the **verb** in a sentence *follows its subject.* In the following, the verb *precedes its subject.*

"*Go* I must," "*do* it he shall."
"Then *burst* his mighty heart." — *Julius Cæsar*, ii. 2: *Shakespeare.*
"*Fallen, fallen*, is Babylon, that great city."
"There *appeared* to them Moses and Elias."
"Oh! *Had* I died before that well fought wall!"

D. As a rule, an adverb or a prepositional clause *comes after the subject*, and usually after the verb. In the following, this order is reversed.

"*Always* do your duty."
"*Slowly and sadly* they laid him down."
"*Never again* shall my brother embrace me."
"*There* sat the shadow feared of man."
"*Better* is a dinner where love is. — *Solomon.*
"*Blessed* are the pure in heart." — *Jesus.*
"*Ill* blows the wind that profits nobody." — *Shakespeare.*
"*Not* every one that saith unto me, Lord, Lord."

> "*Not* in the legions
> Of horrid hell, can come a devil more damn'd
> In ills to top Macbeth."
>
> *Macbeth*, iv. 3: *Shakespeare.*

"*With these* [swords] we have acquired our liberties, and *with these* we will defend them."

149. Initial position in a **paragraph,** sometimes gives force to a *sentence*, which one would naturally expect in the middle or at the end of a paragraph, e.g.:

"*A historian such as we have been attempting to describe, would indeed be an intellectual prodigy.* In his mind, powers scarcely compatible with each other must be tempered into an exquisite harmony. We shall sooner see another Shakespear or another Homer. The highest excellence to which any single faculty can be brought would be less surprising than such a happy and delicate combination of qualities. Yet the contemplation of imaginary models is not an unpleasant or useless employment of the mind. It cannot indeed produce perfection; but it produces improvement, and nourishes that generous and liberal fastidiousness which is not inconsistent with the strongest sensibility to merit, and which, while it exalts our conceptions of the art, does not render us unjust to the artist." — *Macaulay.*

It is evident that if an *unimportant* idea be given initial position in a sentence, its *important* idea, forced to occupy an inferior place, *loses force;* e.g.:

"Nature," says Goldsmith, "with most beneficent intention, conciliates and forms the mind of man to his condition." Here the principle subject (as the context shows) is not nature, but the mind of man. This sentence could be improved by changing it thus: "*The mind of man* is, by Nature's beneficent intention, conciliated and formed to its condition."

150. Terminal Position in the **sentence.**

A. As a rule, the **subject,** or at least the **main proposition,** of a sentence *precedes* what is affirmed of it or qualifies it. In the following the *subject* or *main proposition,* whether a a noun, pronoun, or a clause, *comes after* the verb and qualifiers.

An honest man was *John Brown.* The only person who can pardon him is the *governor.*

"On whatever side we contemplate Homer, what principally strikes us is his wonderful *invention.*"

"Of love that never found his earthly close,
What *sequel?*"

Love and Duty: Tennyson.

He was not the person who recommended you for that, but *I myself.*

B. As a rule, a qualifying **adjective** *precedes its noun* and *stands near it.* In the following, the adjective *comes after the noun,* and is *widely separated* from it.

To a woman like her no wonder he was loyal, so *beautiful* so *true.*

"An arm
Rose up from out the bosom of the lake,
Clothed in white samite, *mystic, wonderful.*

Morte d'Arthur: Tennyson.

C. As a rule, the **verb** *precedes* its object, and the clauses depending upon it. In the following, the verb *is preceded by these.*

Novels, sermons, poems, histories — no matter what — all of them he simply *devours.*

"That it is an increasing evil *cannot be denied.*"

"Let him that is athirst, *come.*"

D. As a rule, an **adverb** or **adverbial phrase** either *precedes* its verb or *stands near it.* Here the adverb, that it may close the sentence, *follows the verb* after a long interval.

"A greater poet may rise than Homer or Milton; a greater theologian than Calvin; a greater philosopher than Bacon; but a more distinguished revivalist of the churches than John Wesley, *never.*" — *Dr. Dobbin.*

"In their prosperity, my friends shall *never* hear of me; in their adversity, *always.*"

E. As a rule, a **preposition** *precedes* the object that it governs, and *stands near* it. Here the object comes first, and the preposition, that it may close the sentence, *follows* after a long interval.

Whom did he do it *with?*
Whom did he say that *of?*
It was an investigation that he ought to have gone *through.*

151. The Periodic Sentence: When the word or clause, thus placed in the terminal position of a sentence, gives expression to its *main thought*, the sentence is termed **periodic.** According to this form, all the qualifying words and phrases are so arranged as to keep the mind in **suspense**, as rhetoricians say, and, for this reason, *interested* up to the very last, when alone the idea can be apprehended completely; e.g.,

"There in the west, hiding the sun from view, and casting its sharp shadow eastward across the necropolis of the desert, *was the Great Pyramid.*"

"On the rich and the eloquent, on nobles and priests, the Puritans looked down with contempt."

"There, on the verge of the ocean, hunted to the last asylum, the imperial race turned desperately to bay."

"Though betrayed, deserted, disorganized, unprovided with resources, begirt with enemies, the noble city was still no easy conquest."

"Spenser's manner is no more Homeric than is the manner of the one modern inheritor of Spenser's beautiful gift, — the poet who evidently caught from Spenser his sweep and easy-slipping movement, and who has exquisitely employed it; a Spenserian genius, nay, a genius by natural endowment richer probably than even Spenser; that light which shines so unexpected and without fellow in our century, an Elizabethan born too late, the early lost and admirably gifted Keats." — *Matthew Arnold.*

"On the other hand, to extract the philosophy of history; to direct our judgment of events and men; to trace the connection of causes and effects, and to draw from the occurrences of former times general lessons of moral and political wisdom, has become the business of a distinct class of writers." — *Macaulay.*

"Though the earth were to be burned up, though the trumpet of its dissolution were sounded, though yon sky were to pass away as a scroll, and every visible glory which the finger of divinity has inscribed on it were extinguished forever; an event so awful to us and to every world in our vicinity, by which so many suns would be extinguished and so many varied scenes of life and population would rush into forgetfulness — what is it in the high scale of the Almighty's workmanship?" — *Chalmers.*

152. Young writers will increase the *precision* and *logic* and, for these reasons, the *force* of their style, by practice in the formation of sentences of this character. But all successful composition needs to

be frequently interspersed with sentences less formal in construction, otherwise the style will lack effects of *variety*, *flexibility*, *naturalness*, and *spontaniety*.

153. The Loose Sentence: This may be best described as one that is not, in any sense, periodic. The following, for instance, is in the latter form.

"Unless we look on this world as only a nursery for the next, and believe that the several generations of rational creatures, which rise up and disappear in such quick succession, here receive only the first rudiments of their existence, afterwards to be transplanted into a more friendly climate, where they may spread and flourish to all eternity, how can we find in the formation of man that wisdom which shines through all the works of God?"

But if, when using the same phraseology, no attempt be made to arrange the material so as to have the main thought come last, we have a loose sentence: e.g.,

"How can we find that wisdom which shines through all of God's works, in the formation of man, without looking on this world as only a nursery for the next, and believing that the several generations of rational creatures, which rise up and disappear in such quick succession, are only to receive their first rudiments of existence here, and afterwards to be transplanted into a more friendly climate where they may spread and flourish to all eternity?"

A. In this form the main thought is thrown in first, or subsequently, wherever it may suggest itself to the writer. As a result the sentence is often so constructed that it may be brought to a close in two or more places, and in each case make complete sense. Notice this in the construction of the following:

"He philosophically developed the rise of Puritanism and the causes of the Pilgrim emigration, and came down to the Mayflower, to Miles and Rose Standish, to the landing at Plymouth, the severity of the winter, the famine and the sickness, and the many deaths — fifty out of a hundred, including the beautiful Rose Standish."

"The shores are still further diversified by bluffs and rocky points, by tongues of white sand shooting into Long Island Sound, by pretty ponds and odd mills, and by orchards and meadows coming down to the water's edge."

"He (Burns) does not write from hearsay, but from sight and experience; it is the scenes that he has lived and labored amidst, that he describes: those scenes, rude and humble as they are, have kindled beautiful emotions in his soul, noble thoughts, and definite resolves; and he speaks forth what is in him, not from any outward call of vanity or interest, but because his heart is too full to be silent." — *Carlyle.*

B. The loose sentence is of frequent occurrence in English because the nature of the language does not permit the inversions requisite for the constant practice of suspending the sense. Yet too often this form suggests *carelessness* and a *lack of method.* In such cases the best remedy for it is to *shorten* or *divide* the sentence.

Instead of saying, for example,

"The culprit was detected, and, though every precaution was taken, he escaped from the prison, no trace of him ever having been found."

One may say,

"The culprit was detected, but though every precaution was taken, he escaped from the prison. No trace of him has ever been found."

154. At the same time there is an allowable use of the loose sentence.

A. First, as has been intimated already, for the sake of **variety** and **naturalness.**

B. Again, in **description**, there is often no logical necessity for a periodic arrangement. The only arrangement that is representative is one mentioning appearances in the order in which they may be supposed to have been observed; e.g.,

"He paced up and down the walk, forgetful of everything around him, and intent only on some subject that absorbed his mind, his hands behind him, his hat and coat off, and his tall form bent forward."

"They walked out hand-in-hand, through the court, and to the terrace-walk, where the grass was glistening with dew, and the birds in the green woods above were singing their delicious choruses under the blushing morning sky. How well all things were remembered! The ancient towers and gables of the hall darkling against the east, the purple shadows on the green slopes, the quaint devices and carvings of the dial, the forest-crowned heights, the fair yellow plain cheerful with crops and corn, the shining river rolling through it toward the pearly hills beyond; all these were before us, along with a thousand beautiful memories of our youth, beautiful and sad, but as real and vivid in our minds as that fair and always remembered scene our eyes beheld once more."

But in *details* of circumstances intended to *inform*, *impress*, or *convince*, the loose sentence is often strangely *out of place*, as in the following:

"Antony has done his part. He holds the gorgeous East in fee, and has revenged Crassus. He will make kings, though he be none. He is amusing himself, and Rome must bear with him. He has his griefs as well as Caesar, so let the sword settle their disputes. But he is no longer the man to leave Cleopatra behind. She sails with him, and his countrymen behold how low he has fallen."

C. For the sake of rhythm, too, the loose sentence is often allowable. Indeed, a desire to produce effect of rhythm is often undoubtedly the source of this form; e.g.,

"We made our way up the mountain, riding in the shade of lofty birches, occasionally crossing the path of some clear mountain stream, but hearing no human voice and seldom even the chirp of bird or insect."

"The sea is a poem as it moans in a sad, minor key about the lonely fisher's hut to the heart of the watching fisher-wife, as it shrieks in wild glee, raging through the rigging of the tempest-tossed vessel, as it sings an endless song of eternal sunshine and slumber about the isles of Eden, lying in dark, purple spheres of sea."

It is worth while to notice also that sometimes, even in a loose sentence, we may have the strongest clause at the close; e.g.,

"His legatee inherits these modest possessions by virtue of a codicil to his lordship's will, written, *strange to say, upon a sheet of paper bearing the 'Athenæum Club' mark.*

D. The loose sentence is allowable, too, for **comic** effects; e.g.,

"Really, if their complexions were a *little* better, don't you think they would be nice looking girls — by candle-light?"

"Yes, Eve never took the apple — it was a cowardly fabrication of the serpent's."

"Can you be fond of these? Of Pope I might: at least I might love his genius, his wit, his greatness, his sensibility — with a certain conviction that at some fancied slight, some sneer which he imagined, he would turn upon me and stab me."

155. Terminal position in a paragraph has, of course, the same effect upon a *sentence* that in a sentence it has upon a clause; e.g.,

"Was there then any man, by land or sea, who might serve as the poet's type of the ideal hero? To an Englishman, at least, this question carries its own reply. For by a singular destiny England, with a thousand years of noble history behind her, has chosen for her best-beloved, for her national hero, not an Arminius from the age of legend, not a Henri Quatre from the age of chivalry, but a man whom men still living have seen and known. For, indeed, England and all the world as to this man were of one accord; and when in victory, on his ship Victory, *Nelson* passed away, the thrill which shook mankind was of a nature such as perhaps was never felt at any other death — so unanimous was the feeling of friends and foes that earth had lost her crowning example of impassioned self-devotedness and of heroic honor."

156. Climax: When, from the beginning of a *sentence*, a *paragraph* or a *whole composition*, the principle is carried

out of *starting with the weakest* expression and arranging each expression after that so *as gradually to lead up to the strongest*, we have what is termed a *Climax.*

A. Here are examples of it, as applied to series of **words** in a simple sentence.

"*Struggling, screaming, kicking,* she was borne along."
"*He buys,* he *sells,* he *steals,* he *kills,* — *for gold.*"

"But seen too oft, familiar with her face,
We first *endure,* then *pity,* then *embrace.*"

Epistle ii.: *Pope.*

"*Veni; vidi; vici.*" — *Cæsar.*

"And besides this, giving all diligence, add to your faith, virtue; and to virtue, knowledge; and to knowledge, temperance; and to temperance, patience; and to patience, godliness; and to godliness, brotherly kindness; and to brotherly kindness, charity." — 2 *Peter* i. 5.

B. In the following the principle of the climax is applied to the arrangement of **phrases**:

"It is an outrage to *bind* a Roman citizen; to *scourge* him is an atrocious crime; *to put him to death* is almost a parricide; but to CRUCIFY him — what shall I call it?" — *Cicero.*

"A word from his lips, a thought from his brain, might turn their hearts, might influence their passions, might change their opinions, might affect their destiny."

"Nay, more; by neglecting this decency and this grace, and for want of a sufficient regard to appearances, even their virtues may betray them into failings, their failings into vices, and their vices into habits unworthy of princes, and unworthy of men."

"What hope is there for liberty if what these men wish to do, the law *permit* them; — if what the law *permit* them to do, they *are able* to do; — if what they are *able to* do, they *dare* do; — if what they *dare* do, gives you no offence?"

"Black it stood as Night,
Fierce as ten Furies, terrible as Hell."

Paradise Lost: Milton.

C. In the following, all the sentences in a paragraph are arranged so as to form a climax.

"But power of some kind or other will survive the shock in which manners and opinions perish; and it will find other and worse means for its support. The usurpation which, in order to subvert ancient institutions, has destroyed ancient principles, will hold power by arts similar to those by which it has acquired it. When the old feudal and chivalrous spirit of Fealty, which, by freeing kings from fear, freed both kings and

subjects from the precautions of tyranny, shall be extinct in the minds of men, plots and assassinations will be anticipated by preventive confiscation, and that long roll of grim and bloody maxims, which form the political code of all power, not standing on its own honor, and the honor of those who are to obey it. *Kings will be tyrants from policy when subjects are rebels from principle.*" — *Burke.*

"Gentlemen, if one man had any how slain another; if an adversary had killed his opposer; or a woman occasioned the death of her enemy; even these criminals would have been capitally punished by the Cornelian law. But if this guiltless infant, who could make no enemy, had been murdered by its own nurse, what punishment would not the mother have demanded? With what cries and exclamations would she have stunned your ears? What shall we say, then, when a woman, guilty of homicide, a mother, of the murder of her innocent child, hath comprised all those misdeeds in one single crime; a crime in its own nature detestable; in a woman prodigious; in a mother incredible; and perpetrated against one whose age called for compassion; whose near relation claimed affection; and whose innocence deserved the highest favor?"

157. Reverse-Climax: The exact *reversal* of the *order that produces the climax* produces the *Reverse-Climax*, with an effect sometimes termed **Bathos.**

"The arm of the Lord is as fixed as fate, as sure as eternity, as strong as the Rock of Gibraltar."

"Such a derangement as, if immediately enforced, must have reduced society to its first elements, and lead to a direct collision of conflicting interests."

"What were the results of this conduct? — beggary! dishonor! utter ruin! and a broken leg!"

Bathos is **allowable**, of course, for **comic effects**, in which the evident perversion of the ordinary mental process produces the very incongruity which in this case is desirable.

"Yet these stories are now altogether exploded. They have been abandoned by statesmen to aldermen, by alderman to clergymen, by clergymen to old women, and by old women to Sir Harcourt Lees." — *Macaulay.*

"When George the Fourth was still reigning over the privacies of Windsor, when the Duke of Wellington was Prime Minister, and Mr. Vincy was mayor of the old corporation in Middlemarch, Mrs. Casaubon, born Dorothea Brooke, had taken her wedding journey to Rome." — *George Eliot.*

"Never tell me of any special work of art you are meditating — I set my face against it *in toto*. For, if once a man indulges himself in murder, very soon he comes to think little of robbing; and from robbing

he comes next to drinking and Sabbath-breaking, and from that to incivility and procrastination. Once being upon this downward path, you never know where you are to stop. Many a man has dated his ruin from some murder or other that perhaps he thought little of at the time."—*Murder Considered as one of the Fine Arts: De Quincey.*

EXERCISES.

158. Change the arrangement of the following, to attain force. Use *Initial* Position.

1. She who blessed our eyes, lies low.
2. His mighty heart burst then.
3. I do not seek to penetrate the veil beyond that.
4. This church has been two hundred years in its present condition.
5. The conduct of the South, sir, was such.

159. Change the following, using for ideas of greatest emphasis the *Terminal* Position.

1. The banner of St. George floated in triumph over their heads.
2. Victors must we be in that struggle.
3. No more shall grief of mine the season wrong.
4. Never before had the *Arctic* borne such a host of passengers.
5. The Old Guard advanced slowly under the terrible fire of those great guns.

160. Reverse the emphatic Positions in the following:

1. "Deep in the shady sadness of a vale,
   Far sunken from the healthy breath of morn,
   Far from the fiery noon and eve's one star,
   Sat gray-haired Saturn, quiet as a stone."
2. His changes of opinion were rapid, to say no worse
3. "Never to mansions where the mighty rest,
   Since their foundations came a greater guest."
4. The liberty of the press is that sacred palladium which no influence, no power, no minister, no government, which nothing but the depravity or the folly or the corruption of a jury, can ever destroy.
5. By terrible blows he drove the enemy, by swift and silent marches he flanked him.

161. Re-write the following paragraph, emphasizing the emphatic ideas (both in words and sentences) by regard for the *Initial* and the *Terminal* position.

"Last year a paper was brought here from England, called a dialogue between the Archbishop of Canterbury and Mr. Higgins, which he ordered to be burnt by the common hangman as it well deserved, though we have no more to do with his grace of Canterbury than you have with the Archbiship of Dublin, whom you tamely suffer to be abused openly and by name by that paltry scoundrel of an observator; and lately upon an affair wherein he had no concern, I mean the business of the missionary of Drogheda, wherein our excellent prelate was engaged and did nothing but according to law and discretion." — *Swift.*

162. Change the following sentences to the Periodic form:

1. Mythology has it that Achilles, when a child, was dipped in the Styx to render him invulnerable.

2. Endowed with a rare purity of intellect, a classic beauty of expression, a yearning tenderness towards all of God's creatures, no poet appeals more tenderly than Shelley to our love for the beautiful, to our respect for our fellow-men, to our heart-felt charity for human weakness.

3. In order to form a good English style we must be conversant with the best English authors, even though such familiarity requires time and labor.

163. Write a paragraph descriptive of a river, employing loose sentences.

164. Change the following sentences to the loose form:

1. Gathering up lately for publication a portion of what I had written, I have given it as careful a revision as my leisure would allow. Seeking to profit by the results of the latest criticism, as far as I have been able to acquaint myself with them, I have indeed in many parts re-written it.

2. When he was not under the influence of some strange scruple, or some domineering passion which prevented him from boldly and fairly investigating a subject, he was a wary and acute reasoner.

3. When, at length, the moment for the last and decided movement had arrived, and the valor which had so long been wisely checked was at last let loose, when, with words familiar but immortal, the great captain commanded the great assault, tell me if Catholic Ireland, with less heroic valor than the natives of this your own glorious country, precipitated herself upon the foe.

165. Re-write four of the following in the order of a climax:

1. Without union we shall undergo the unspeakable calamities which bloodshed, discord, war, turbulence, and faction produce.

2. I sink into the bosom of the grave, it opens to receive me, my race is run, my lamp of life is nearly extinguished.

3. "Sir, they are grand, they are splendid; there are not twelve men, sir, in Boston who could have written those plays."

4. By a study of Anglo-Saxon, the national English spirit is more thoroughly aroused; the style is purified, enriched, and strengthened; the primitive forms of the language are better understood; the relations of the English to other tongues are more clearly seen.

5. It is pleasant to grow better, because that is to excel ourselves; it is pleasant to command our appetites and to keep our passions in due order within the bounds of reason and religion, because that is empire; it is pleasant to be virtuous, because that is to excel many others; it is pleasant to modify and subdue our lusts, because that is victory.

166. Re-write the following as a reverse climax:

1. I believe that there never was so shallow, so senseless, a policy. We gained nothing by it. We lowered ourselves in the eyes of those whom we meant to flatter. We led them to believe that we attached no importance to the difference between Christianity and heathenism.

LESSON XV.

QUALITY IN THE SELECTION AND ARRANGEMENT OF WORDS.

CORRESPONDING to Elocutionary Effects in Quality. See *Introduction*, § 12.

167. This involves the **Selection** and **Arrangement** of **words**, or *series of words*, the *sounds* (including the accents) of which, if *imitative*, or if not, the *meanings* of which are indicative of the nature of the *feeling* associated with the thing or the thought that is represented.

It is its *quality* often that makes a word *forcible;* but, at the same time, *force* differs from *quality* as the effects of *will* from those of *emotion;* or as, in painting, the effects of *light and shade* in defining outline from those of *color*, which may be manifested irrespective of

outlines. In fact, this very term *color* is often applied instead of quality to the effects of writing; as when men say that a description of scenery or customs is characterized by "local color."

168. Considering quality, first, as exemplified in the **selection of words, or series of them**, it is hardly necessary to explain that in this case, so far as they are **imitative**, their *sounds compare*, or are supposed to compare, with the *sounds* produced in connection with the *peculiar quality* which the words are intended to represent.

As Pope says in his *Essay on Criticism* —

> "*'Tis not enough no harshness gives offence,*
> The sound must seem an echo to the sense."

There are many words in our language in the *sounds* of which all can recognize this *imitative* quality, which rhetoricians term **Onomatopoeia**. Notice, for instance, *buzz, hiss, crash, slam, bang, whine, howl, roar, billow, whistle, prattle, clatter, rattle, hustle, twitter, gobble, gurgle, etc.*

Here are imitations of the sounds of a bell:

> "But Ida with a voice, that like a *bell*
> *Toll'd* by an earthquake in a *trembling tower*,
> *Rang ruin*, answer'd full of grief and scorn."
>
> *The Princess: Tennyson.*

> "Then, when the morn was breaking,
> On every hill and plain,
> In all the towns, we toll'd the bells,
> That all began with doleful knells,
> As though for Freedom slain.
>
> Anon, they rang out madly
> What might have peal'd to be
> The land's alarm-bell — only now
> They peal'd to hail the birth and vow
> Of 'Sons of Liberty."
>
> *Ballads of the Revolution: G. L. Raymond.*

> "How they tinkle, tinkle, tinkle,
> In the icy air of night,
> Till the stars that over sprinkle
> All the heavens seem to twinkle
> With a crystalline delight." *The Bells: Poe.*

Here of the *uproar of battle:*

> "Arms on armor clashing bray'd
> Horrible discord, and the maddening wheels
> Of brazen chariots rag'd; dire was the noise
> Of conflict; overhead the dismal hiss
> Of fiery darts in flaming volleys flew."
>
> *Paradise Lost: Milton.*

"The shattering trumpet shrilleth high,
The hard brands shiver on the steel,
The splintered spear-shafts crack and fly."
Sir Galahad: Tennyson.

"Clashed on their sounding shields the din of war."
Paradise Lost: Milton.

And here of various other effects, the nature of which all can recognize:

"The spray was hissing hot, and a huge jet of water burst up from its midst."

"Heaven opened wide
Her ever-during gates, harmonious sound,
On golden hinges turning."
Paradise Lost: Milton.

"On a sudden, open fly,
With impetuous recoil, and jarring sound,
Th' infernal doors; and on their hinges grate
Harsh thunder." *Idem.*

"The moan of doves in immemorial elms,
And murmur of innumerable bees."
The Princess: Tennyson.

"On juts of slippery crag that rang
Sharp-smitten with the dint of armèd heels."
Morte d'Arthur: Tennyson.

"Seraphim whose footfalls tinkled on the tufted floor."
The Raven: Poe.

"Save where the beetle wheels his droning flight,
Or drowsy tinklings lull the distant folds."
Elegy: Gray.

"The varnished clock that clicked behind the door."
The Deserted Village: Goldsmith.

"Brushed with the hiss of rustling wings."
Paradise Lost: Milton.

Here, too, are imitations first of *one effect* and then of another *contrasting* with it:

"I love the language, that soft, bastard Latin,
Which melts like kisses from a female mouth,
And sounds as if it should be writ on satin,
With syllables that breathe of the sweet south,
And gentle liquids gliding all so pat in,
That not a single accent seems uncouth,
Like our harsh, northern, whistling, grunting, guttural,
Which we're obliged to hiss, and spit, and sputter all."
Beppo: Byron.

"The splendor falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.

"Oh, hark! Oh, hear! how thin and clear,
And thinner, clearer, farther going!
Oh, sweet and far, from cliff and scar,
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying."

The Princess: Tennyson.

169. Turning now to the *Quality* of words as representing feeling, not on account of their *sounds* so much as of their **meanings**, it is evident that this effect is owing to an application not of the principle of *comparison* so much as of the allied principle of *association.*

There are certain expressions with which, owing chiefly to their *meanings*, we necessarily associate *certain emotions.* Of course, when the words are used in writing, the style suggests these emotions.

Grant Allen, for instance, in his "Physiological Æsthetics," when, carrying out his theory that "the purpose of poetry" is "the production of massive pleasurable emotion," because it "depends for its effect upon the unbroken succession of beautiful ideas and images, says — what evidently would not be true unless certain words were peculiarly fitted to awaken certain feelings — that terms like *violet, palfrey,* and *ruby,* because suggesting what is more pleasing, are more poetic than terms like *cabbage, donkey,* and *chalk;* and terms, in the sphere of light, like *scarlet, crimson, pink, orange, golden, green, blue, azure, purple,* and *violet,* are more poetic than *gray, brown, dun, black, bay,* and *drab.* So *brilliant, sparkling, sheeny, polished, lustrous, luminous, twinkling, glancing, silvery, pearly,* are more poetic, he says, than *dull, dingy, rough, turbid;* and *rounded, curling, graceful, lithe, flowing,* are more poetic than *straight, stiff, awkward,* and *upright;* and, in the sphere of sound, terms like *clear, ringing, silvery, musical, sweet, melodious, mellow, rich, low,* are more poetic than *shrill, hoarse, grating, harsh, loud,* and *croaking;* and, in the sphere of touch, terms like *soft, waxen, fleecy, smooth, delicate, slender,* are more poetic than *hard, rough, harsh, tough,* and *coarse;* and, in the sphere of smell, terms like *fragrant, sweet, perfumed, scented, odorous,* are more poetic than *stench* and *stinking;* and in the sphere of taste, terms like *luscious, melting, honeyed, sugared,* are more poetic than *bitter, sour, biting, acid, acrid;* and, in the sphere of organic sensations,

terms like *cool, fresh, buoyant, warm, easy, pure,* are more poetic than *hot, close, weary, cold,* and *chilly.*

A. To apply this principle now to a *series of words,* suppose that one is describing the effects of restful languor experienced under a cloudless Italian sky. Notice how almost every word in the following gives expression to the *feelings natural to such conditions:*

"Through great, low-lying fields of golden grain, over which the evening breezes swept with impetuous, light feet, blending the radiant yellow of the corn and the bright blood-red of the poppies in a glorious arabesque of gold and green and scarlet: past dark green woods and gently rising knolls of grassy green.

Suppose that, for experiment, we change the vocabulary somewhat, as in the following:

"Through wide, low-set farms of brown wheat, over which the afternoon wind rushed with hurried, energetic feet, mixing the light saffron corn and the brick-red poppies in a varied-colored pattern of cornstalks and leaves and flowers, etc."

All of the color — the feeling — of the original is gone, though the mere thought remains the same.

B. Now notice the following representation of an opposite class of feelings — those awakened by the influence of the rugged scenery surrounding the wild life of the early Norsemen.

"Away round moss-lichened bowlders, topped by dark firs; circling round towering crags, from whose frowning peaks ivy-mantled ruins of hoary castles stood out bodily against the gray cloud-rack."

Suppose that we change this as we did the other, keeping the idea, but altering the vocabulary. Notice how much the passage loses in quality; that is, in the representation of the feeling naturally associated with the circumstances.

"Away, round bowlders, softened with moss and lichen, with dark fir trees above it, winding around high masses of irregular rock, from whose tops ivy-shrouded ruins of old-time castles showed clearly against the light, grayish sky."

170. Prosaic and Poetic Quality in Words: Nothing differentiates prose from poetry more decidedly than the fact that while the *first* may represent thought *irrespective of feeling,* the *second* always must represent it *as affected by feeling.* Hence the importance in poetry of this element of *quality.* It is so important, in fact, that certain words are given over entirely to what is termed "poetic diction;" and it is recognized that these words are out of place in

certain forms of writing, as, for instance, in *scientific* or *financial* treatises.

As Genung says, in his "Practical Elements of Rhetoric," "It would hardly be fitting to use the expression *Emerald Isle* in ordinary prose, as, for instance, 'Parliament, during this session, was mainly occupied with the Emerald Isle;' but the expression serves a useful purpose, by reason of its very imaginative character, in such a sentence as, 'Accustomed to the arid and barren deserts of Arabia, the eye of the returning soldier rested with pleasure upon the rich, bright vegetation of the Emerald Isle.'" The justification for the use of this expression in this latter sentence arises from the *feeling* and consequent *sentiment* which the writer is supposed to have with reference to the subject, and which it is therefore allowable for him to represent in his phraseology.

171. Prose written under these conditions, which are those of poetry, and in which therefore the use of poetic diction is legitimate, is termed **poetic.** Here, as indicated by the italicized words, are illustrations of prose of this character:

"*Pleasant and cool upon their souls* lie the shadows of the trees under which Plato taught. From their *whispering leaves* comes *wafted across the noise of populous centuries* a solemn and mysterious sound which to them is the voice of the *Soul of the World.* . . . I willingly confess that such day-dreams as these appeal strongly to my imagination, *visitants* and *attendants* are they of those *lofty souls which, soaring ever higher and higher, build themselves nests* under the very *eaves of the stars,* forgetful that they cannot live on air, but must *descend to earth for food.* . . . What I dislike in the new philosophy, is the *cold impertinence* with which an *old idea, folded in a new garment, looks you in the face and pretends not to know you,* though you have been *familiar friends from childhood.*" — *Hyperion: Longfellow.*

"Let us, for a moment, try to raise ourselves even above the level of their flight, and imagine the Mediterranean lying beneath us like an irregular lake, and all its *ancient promontories sleeping* in the sun; here and there an *angry* spot of thunder, a *gray stain of storm,* moving upon the *burning* field; and here and there a *fixed wreath of white volcano smoke,* surrounded by its circle of ashes; but for the most part a *great peacefulness of light,* Syria and Greece, Italy and Spain, laid like pieces of *golden pavement* into the *sea-blue,* chased, as we stoop nearer to them, with *bossy beaten work* of mountain chains, and *glowing softly* with *terraced gardens,* and flowers heavy with frankincense, mixed among masses of laurel and orange and *plumy palm,* that abate with their *gray-green shadows* the burning of the marble rocks, and of the ledges of porphyry sloping under *lucent sand.* Then let us pass farther towards the north, until we see the *orient colors* change gradually into a *vast belt of rainy*

green, where the pastures of Switzerland, and poplar valleys of France, and dark forests of the Danube and Carpathians, stretch from the mouths of the Loire to those of the Volga, seen through *clefts in gray swirls of rain-cloud* and *flaky veils of the mist of the brooks*, spreading low along the pasture lands: and then, farther north still, to see the earth heave into mighty masses of leaden rock and *heathy moor*, bordering with a broad *waste of gloomy purple* that belt of field and wood, and splintering into irregular and *grisly islands* amidst the northern seas, beaten by storm and chilled by ice-drift, and tormented by *furious pulses of contending tide*, until the roots of the last forests fail from among the hill ravines, and the *hunger of the north wind bites their peaks* into barrenness; and, at last, the wall of ice, durable like iron, sets, *deathlike, its white teeth* against us out of *the polar twilight.*" — *Stones of Venice: Ruskin.*

We sometimes find this same poetic quality in **oratorical prose**; e.g.,

"I had occasion, a few weeks since, to take the early train from Providence to Boston; and for this purpose rose at two o'clock in the morning. Everything around was wrapt in darkness and hushed in silence, broken only by what seemed at that hour the unearthly clank and rush of the train. It was a mild, serene, midsummer's night, — the sky was without a cloud, — the winds were whist. The moon, then in her last quarter, had just risen, and the stars shone with a spectral lustre but little affected by her presence. Jupiter, two hours high, was the herald of the day; the Pleiades, just above the horizon, shed their sweet influence in the east; Lyra sparkled near the zenith; Andromeda veiled her newly-discovered glories from the naked eye in the south; the steady pointers, far beneath the pole, looked meekly up from the depths of the north to their sovereign.

Such was the glorious spectacle as I entered the train. As we proceeded, the timid approach of twilight became more perceptible; the intense blue of the sky began to soften; the smaller stars, like little children, went first to rest; the sister-beams of the Pleiades soon melted together; but the bright constellations of the west and north remained unchanged. Steadily the wondrous transfiguration went on. Hands of angels, hidden from mortal eyes, shifted the scenery of the heavens; the glories of night dissolved into the glories of the dawn. The blue sky now turned more softly gray; the great watch-stars shut up their holy eyes; the east began to kindle. Faint streaks of purple soon blushed along the sky; the whole celestial concave was filled with the inflowing tides of the morning light, which came pouring down from above in one great ocean of radiance; till at length, as we reached the Blue Hills, a flash of purple fire blazed out from above the horizon, and turned the dewy tear-drops of flower and leaf into rubies and diamonds. In a few seconds the everlasting gates of the morning were thrown wide open, and the lord of day, arrayed in glories too severe for the gaze of man, began his state." — *Edward Everett.*

A. In the following sentence we have *different* and *contrasting* effects of *poetic prose:*

"Let us watch him with reverence as he sets side by side the burning gems, and smooths with soft sculpture the jasper pillars that are to reflect a ceaseless sunshine, and rise into a cloudless sky."

Notice the decided change as he continues: "but not with less reverence let us stand by him when, with rough strength and hurried stroke, he smites an uncouth animation out of the rocks which he has torn from among the moss of the moorland, and heaves into the darkened air the pile of iron buttress and rugged wall, instinct with work of an imagination as wild and wayward as the northern sea: creations of ungainly shape and rigid limb, but full of wolfish life: fierce as the winds that beat, and changeful as the clouds that shade them." — *Ruskin.*

B. From what has been said, it will be recognized that, in the absence of words representative of *feeling*, much that, because it happens to be arranged in metrical form, is termed *poetry*, is, nevertheless, *purely prosaic* in thought, and, therefore, *purely prose;* e.g.,

"Arms, through the vanity and brainless rage
Of those that bear them in whatever cause,
Seem most at variance with all mortal good,
And incompatible with serious thought."

172. Effects of *quality* as produced by the **Arrangement of Words:** Words or series of words may be not only selected but arranged so as to represent feeling. Of the methods of arrangement used for this purpose, two are prominent and practically inclusive of all. According to the one, syllables easy to pronounce in succession are made to follow one another. These are called by rhetoricians **Euphonic.** According to the other, syllables difficult to pronounce in succession are made to follow one another. They, of course, are not euphonic. It is hardly necessary to say that a style that is euphonic is naturally appropriate for the representation of objects or subjects associated with what is *agreeable, delightful, smooth, restful,* or fitted in any way for a mode of presentation that can be *easily* read. A style, that, on the other hand, is *not euphonic* is naturally appropriate for the representation only of what is *distasteful, provoking, rough, difficult,* or *irksome.*

Bain says in his Rhetoric, "What is hard to pronounce is not only disagreeable in the act of pronouncing, but also disagreeable to hear; for in listening to speech, we cannot help having present to our mind the way that the words would affect our organs if we had to utter them ourselves. *Even in reading without utterance aloud, we have a sense of the articulate flow to the voice and to the ear.*"

A. The vowels *a*, *e*, *i*, *o*, *u*, and semi-vowels *y*, *w*, *l*, and the nasal (*m*, *n*), and most of the sonant consonants (*v*, *z*, *j*, *d*, *b*), when combined with other consonants are usually *easy* to pronounce, and, accordingly, *euphonious*. Notice the following words and quotations:

Albion, Erin, Caledonia, Columbia, demeanor, bridal, wonderful, Æolian, merrily, lovely, silvery, Claribel, jollity.

Milton evidently used the following names on account of their Euphonic effects:

"From Arachosia, from Candaor east,
From Margiana, to the Hyrcanian cliffs
Of Caucasus, and dark Iberian dales;
From Atropatia, and the neighboring plains
Of Adiabene, Media, and the south
Of Susiana, to Balsara's haven."

Paradise Regained.

So, too, the author of this nonsense:

"How evanescent and marine
Are thy chaotic uplands seen,
Oh, ever sublapsarian moon;
A thousand viaducts of light
Were not so spherically bright
Or ventilated half so soon."

B. The consonants *h*, *s*, *th*, *f*, *k*, *t*, *p*, especially when in combination with one another or other consonants, are usually *difficult* to pronounce, and all the more so when there is an uninterrupted *series* of them, as in the following words and quotations, the difficulty in uttering the latter of which, as will be recognized, is justified by the character of the thought to which they give expression:

Barefacedness, inextricable, soothedst, stretched, pledged, adjudged, struggled, scratched, strengthened, disrespect, filthy.

"Once more the ass did lengthen out
The hard, dry seesaw of his horrible bray."

"'Twas thou that soothedst the rough, rugg'd bed of pain."

"Hoarse Trinacrian shore."

Paradise Lost: Milton.

"And strains from hard-bound brains ten lines a year."

Epistle to Arbuthnot: Pope.

173. There is another principle entering into euphony almost invariably misunderstood. It is sometimes said that the *repetition* of the *same sound*, whatever may be its intrinsic character, causes it to be difficult to pronounce; and a proof of this statement is supposed to be furnished by an effort to repeat in rapid succession words and syllables like the following:

Best station, high-arched church, *keep people, brief fate, hear right, come more, gone now, dress soon, tax Xerxes, comes soft.*

"We meet *in an* enormous car."

The explanation for the difficulty of pronouncing these syllables in succession is not to be found merely in the fact that they are repeated; but in the fact that they are *immediately* repeated; that they are used both on an accented and on an unaccented syllable immediately following it. This causes difficulty, because the vocal organs are so formed that their arrangements and actions in accented and in unaccented utterances *contrast;* and, unless both forms of utterance are made in speech, and also contrast in speech, there is no ease of utterance whatever. But in case sounds be repeated only on accented syllables, or on unaccented syllables, utterance, except in the sense in which all forms of repetition soon become monotonous and wearisome, is not rendered more difficult, but decidedly more easy; e.g.,

When in any den of many men of many minds. All they thought of all the order or the thought of all the hall was all appalling.

Snatching, running, jumping, throwing, falling, lying, crawling.

Cases in which the same forms are apparently repeated on accented and unaccented syllables do not necessarily furnish exceptions to this principle. Take the following:

The league-long roller thundering on the reef.

Enoch Arden: Tennyson.

When this is properly read, as much time is given to *league* and also to *long* as to a whole foot, that is, as to two syllables. In other words, the voice after both *league* and *long* rests long enough for the pronunciation of an unaccented syllable. This fact is the justification for the language that is employed. The poet wishes to represent something that moves slowly, and to do this he uses words that cannot be well read in succession except in *slow* time. The effect is that of accented syllables followed by rests representative of unaccented syllables, thus:

The league (followed by an unaccented syllable), long (followed by an unaccented syllable), roller, etc.

174. It has been thought important to point out this fact, because to suppose, as some do, that a lack of euphony can be remedied merely by avoiding *repetition* is a mistake. It is a mistake, too, that

can easily lead one into the very error that the course recommended is intended to avoid. The fundamental principle in literary as well as in all art is to carry out the promptings of the faculty of *comparison* by putting *like with like.* Of course, this must be done by using some phase of *repetition,* not by avoiding it. This *repetition,* in the style of the best writers, is not always perceptible except in a *subtle effect of harmony* in the whole; but it is always present. Not only poetic thought, but harmony of style, is lacking in the first of the following quotations, as contrasted with the second and third:

"Numerous were the friends that gathered,
When in the good ship "Hibernia"
They weighed anchor in the harbor
Of the Metropolitan City.
It would take too long to narrate
All the many things that happened
In their voyage across the ocean."

Sketches of Palestine: Hammond.

"Follow'd with acclamation, and the sound
Symphonious of ten thousand harps that tuned
Angelic harmonies; the earth, the air,
Resounded."

Paradise Lost: Milton.

"For the moon never beams without bringing me dreams
Of the beautiful Annabel Lee,
And the stars never rise but I feel the bright eyes
Of the beautiful Annabel Lee.
And so all the night-tide I lie down by the side
Of my darling, my darling, my life and my bride,
In her sepulchre there by the sea,
In her tomb by the sounding sea."

Annabel Lee: Poe.

For a more extended treatment of this subject, see Raymond's Poetry as a Representative Art.

175. An unconscious recognition of the fact just stated has led writers to certain *formal methods* of producing effects of *repetition.* The chief of these are *Alliteration,* which results from the repetition of the same consonant sounds at the beginnings of syllables; *Assonance,* which results from the repetition of the same vowel-sounds; and *Rhyme,* which results from the repetition of the same accented vowel-sound followed by the same final consonant or unaccented syllable or syllables.

176. Here are illustrations of **Alliteration.** In English verse this form of effect is older than that of *rhyme* and is still common; e.g.,

"In a *s*omer *s*eson · whan *s*oft was the *s*ohne,
I *sh*ope me in *sh*roudes · as I a *sh*epe were,
In *h*abite as an *h*eremite · unholy of workes,
Went *w*yde in this *w*orld · *w*ondres to here."
Vision of Piers Plowman: Langland.

"Ye *b*anks and *b*raes o' *b*onnie Doon,
How can ye *b*loom sae *f*resh and *f*air?"
The Banks o' Doon: Burns.

"She walks in beauty, like the night
Of *cl*oudless *cl*imes and *st*arry *sk*ies."
She Walks in Beauty: Byron.

"*S*un of my *s*oul, thou *S*aviour dear,
It is *n*ot *n*ight if thou be *n*ear."
Hymn: Keble.

The following are all from a single paragraph in the prose of Ruskin:

"A gray *st*ain of *st*orm."
"*B*ossy *b*eaten work."
"*B*ites their peaks into *b*arrenness."
"*M*ixed *a*mong *m*asses of laurel and orange and *p*lumy *p*alm."

177. Here are illustrations of **Assonance,** which is caused by the repetition of the same vowel-sound.

"*Near* and more *near* your *bea*my cars ap*proach*,
And lessening *orbs* on lessening *orbs* en*croach*,
Flowers of the sky."
Pleasures of Hope: Campbell.

"*Lo*, the *lea*der in *these glo*rious wars,
Now to *glo*rious burial *slowly borne*,
Followed by the brave of other lands,
He on whom from *both* her *open* hands
Lavish honor showered *all* her stars,
And affluent *fortune* emptied *all* her *horn*."
Ode on Duke of Wellington: Tennyson.

In *Spanish*, and sometimes in early and also later English verse, *assonance instead of rhyme* is used at the ends of corresponding lines of verse.

"And Cloudesly lay ready there in a cart,
Fast bound, both foot and *hand;*
And a strong rope about his neck,
All ready for a *hang*."
Old Ballad of William of Cloudesly.

"Maiden, crowned with glossy *blackness*,
Lithe as panther forest-*roaming*,
Long-armed naiad, when she *dances*,
On a stream of ether *floating*."

Spanish Gypsy: Geo. Eliot.

178. Like all other artistic effects, *Alliteration* and *Assonance*, when used in excess, become *wearisome*, and appear *artificial*. Shakespear parodies them thus:

"*Holofernes.* I will something affect the letter, for it argues facility.
The praiseful princess pierced and prick'd a pretty pleasing pricket;
Some say a sore; but not a sore, till now made sore with shooting."

Love's Labor's Lost, iv. 2: *Shakespeare.*

A. The rhetorical fault **Euphuism** is named after the hero of Lyly's "Euphues," which was written in an *alliterative* and *assonant* style. Here is an extract from it:

"There is no *p*rivilege that needeth a *p*ardon, neither is there any *re-mission* to be asked, where a *commission* is granted. I speake this, gentlemen, not to excuse the *of*fence which was *taken*, but to offer a *de*fence where I was *mis*taken. A cleare conscience is a sure card; truth hath the prerogative to speake with *p*lainnesse, and the modesty to heare with *p*atience."

The following illustrate the same method; but they are excusable because the sense furnishes a reason for the alliteration.

"O wind, O wingless wind that walk'st the sea,
Weak wind, wing-broken, wearier wind than we."

On the Cliffs: Swinburne.

"And dulled to death with deep dense funeral chime
Of their reiterate rhyme."

Idem.

B. Sometimes the effects of *Alliteration* and *Assonance* are so *alternated* as to preserve the impression of *putting like with like*, and yet, at the same time, to suggest as much *variety* as is desirable; e.g.,

"The air
*F*loats *a*s they *p*ass, *f*anned with *u*nnu*m*bered *p*lumes.
From *b*ranch to *b*ranch the *s*maller *b*irds *w*ith *s*ong
*S*olaced the *w*oods and *s*pread the*ir p*ain*t*ed *w*ings."

Paradise Lost: Milton.

179. Rhymes: The object of these is evidently to call attention to the fact that they end two or more lines of verse, or at least collections of syllables, which lines, or collections of syllables, *correspond* to each other. In other words,

the rhymes emphasize, more than otherwise might be done, *the fact of the metrical arrangement of words in versification.* In rhyming syllables, the *final accented vowel-sounds* must always be the *same*, and also *all the consonant-sounds* following them, or, if *followed by an unaccented syllable*, all the *vowel-sounds* following them. But the consonant-sounds preceding this final accented vowel-sound must differ.

Here, for instance, are *perfect* rhymes :

"Though hearts brood o'er the past, our eyes
With smiling features glisten;
For, lo, our day bursts up the skies, —
Lean out your souls and listen."

To-day and To-morrow : Gerald Massey.

"Make no deep scrutiny
Into her mutiny,
Rash and undutiful;
Past all dishonor,
Death has left on her
Only the beautiful."

Bridge of Sighs : Hood.

Here are imperfect rhymes :

"The sun, sometimes, in summer, *enters*
The casements with reviving ray;
But the long rains of many *winters*,
Moulder its very walls away."

Mementoes : Charlotte Brontë.

"The groves of *Blarney*
They are so *charming*."

"On sword and shield the sun's last *ray*
With glory gilded their *array*."

Anon.

180. The principle of *repetition* that we find exemplified in *Alliteration*, *Assonance*, and *Rhyme*, besides being used in a general way to represent the effects of *likeness* or *harmony* and of the *feelings* naturally associated with these effects, is used also to give *tone* and *color*, as it were, and thus *emphasis*, to statements, which, but for the like *quality* that repetition imparts to them, would neither *attract attention*, nor be *retained in memory*.

A. Here are instances of *alliteration* and *assonance* used for this purpose:

"All is not *g*old that *g*listers."

"*P*enny wise, *p*ound foolish."

"*L*ove me *l*ittle, *l*ove me *l*ong."

"Blessed are the *merciful*, for they shall obtain *mercy*."

"Clean*liness* is next to god*liness*."

"Man desires not to be *loved*, but to be *lovely*."

B. Here is *rhyme* used for the same purpose:

"Light *gladdens*; darkness *saddens*."

C. Here is *repetition* again, not of parts of words, as in the cases already mentioned, but of *whole words* and *clauses*.

"He aspired to the highest — *above* the people, *above* the authorities, *above* the laws, *above* his country."

"The *spirit* of religion and the *spirit* of chivalry concurred to exalt his dignity."

"*Chronic* diseases must have *chronic* cures."

War: "The art of being strongest at a *given* point at a *given* time."
Napoleon.

"The *right* man in the *right* place."

"Dowered with the *hate* of *hate*, the *scorn* of *scorn*,
The *love* of *love*."
The Poet: Tennyson.

"Who is here so base that would be a bondman? If any, speak: for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended." — *Julius Cæsar*, iii. 2: *Shakespear.*

"I impeach him in the name of the Commons of Great Britian, whose national character he has dishonored.

I impeach him in the name of the people of India, whose laws, rights, and liberties he has subverted.

I impeach him in the name of the people of India, whose property he has destroyed, whose country he has laid waste and desolate.

I impeach him in the name of human nature itself, which he has cruelly outraged, injured, and oppressed, in both sexes.

And I impeach him in the name and by virtue of those eternal laws of Justice which ought equally to pervade every age, condition, rank, or situation in the world." — *Peroration of Burke's Speech against Warren Hastings.*

"We bid you welcome to this pleasant land of the fathers. We bid you welcome to the healthful skies and the verdant fields of New England. We greet your accession to the great inheritance which we have

enjoyed. We welcome you to the blessings of good government and religious liberty. We welcome you to the treasures of science and the delights of learning. We welcome you to the transcendent sweets of domestic life, to the happiness of kindred, and parents, and children. We welcome you to the immeasurable blessings of rational existence, the immortal hope of Christianity, and the light of everlasting truth!" — *Peroration of Webster's Oration on "The First Settlement of New England."*

D. And here is a *repetition of words* with a *contrast* in their meaning:

"This is true but not new, that is new but not true."

"A juggler is a wit in things, and a wit a juggler in words."

"Charity *creates* much of *the misery it relieves*, but does not *relieve* all *the misery it creates*."

"When we meet an apparent error in a good author, we are to presume ourselves *ignorant of his understanding*, until we are certain that we *understand his ignorance*."

"In one case out of a hundred, a point is *excessively discussed because it is obscure*; in the ninety-nine remaining, it is *obscure because excessively discussed*." — *Poe.*

181. For the very reason that the *repetition of sounds* calls particular attention to the words containing them, and also often causes us to *associate the words together*, it should never be used where the words *do not need to be* emphasized or associated.

A. Avoid combinations like the following:

"The road they *travelled* was the same *traversed* by the army of Hannibal."

"It was *decided* that the first battle was *decisive*."

"Only one was thoroughly *qualified* in soul and *qualities* for the service."

B. Avoid still more the repetition of precisely the same word.

"The rules of emphasis come *in in* interruption of your supposed general law of position." — *Dean Alford.*

"The few who *regarded* them in their true light were *regarded* as dreamers."

"In a calm moonlight night the *sea* is a most beautiful object to *see*."

"A large *supply* of mules was obtained to *supply* the great destruction of those useful animals." — *Sir Archibald Alison.*

"Every morning *setting* a worthy example to his men by *setting* fire, with his own monster hands, to the house where he had slept last night." — *Dickens.*

"This, *however*, was a futile attempt. He did not despair, *however*, but tried other measures."

"In the midst of this *scene*, many villages might be *seen*."

Notice how this form of repetition is avoided in the following:

"The voyage is recommenced. They *sail* by the sandy shore of Araya, *see* the lofty cocoa-nut trees that stand over Cumana, *pursue their way* along that beautiful coast, *noticing* the Piritu palm at Maracapana, then *traverse* the difficult waters of the gloomy Golfo Triste, *pass* the province of Venezuela, *catch a glimpse* of the white summits of the mountains above Santa Martha, *continue on their course* to Darien, now memorable for the failure of so many great enterprises — and still no temple, no great idol, no visible creed, no *cultus*."

EXERCISES.

182. Write descriptions, using imitative words and words suggesting color, with reference to two of the following subjects:

1. A hurricane.
2. A calm stream and its sudden change into a cataract.
3. A calm sea voyage ending in a snow-squall.
4. An instance of intense anger, suddenly changing to peace and joy.

183. Copy one of the following, underscoring the words in it indicative of Quality:

"It is a lovely coast, all along from East London with its red sand-hills and wide sweeps of vivid green, dotted here and there with kafir kraals, and bordered with a ribbon of white surf, which spouts up in pillars of foam where it hits the rocks. But just before you go to Durban, there is a peculiar richness about it. There are the deep kloofs cut in the hills by the rushing rains of centuries, down which the rivers sparkle; there is the deepest green of the bush, growing as God planted it, and the other greens of the mealie gardens and the sugar patches, while here and there a white house, smiling out at the placid sea, puts a finish and gives an air of homeliness to the scene." — *King Solomon's Mines: H. Rider Haggard.*

"The moonlight flickered along their spears, and played upon their features and made them ghastly; the chilly night wind tossed their tall and hearselike plumes. There they lay in wild confusion, with

arms outstretched and twisted limbs, their stern, stalwart limbs looking weird and inhuman in the moonlight." — *Ibid.*

"A land of streams! some, like a downward smoke,
Slow-dropping veils of thinnest lawn, did go;
And some thro' wavering lights and shadows broke,
Rolling a slumbrous sheet of foam below.
They saw the gleaming river seaward flow
From the inner land: far off, three mountain-tops,
Three silent pinnacles of aged snow,
Stood sunset-flush'd: and dew'd with showery drops,
Up-clomb the shadowy pine above the woven copse."

Lotus Eaters: Tennyson.

184. Improve the following:

"The music stand stands well away from the trees, like virtue shy of sentiment, and therefore has trees just where it pleases around it. From a rising ground the house rises above the forest, and has seen three hundred springs and three hundred autumns. Spreading away from it slopes 'the slope,' as they call it, with trees spreading paternal arms in the attempt to hold it. For two months of the twelve, whether the weather is good or not, the heather is in blossom, Then come colors of orange, olive, and brown when Christmas comes; and so throughout green and russet, till July comes back again.

185. Reverse the languorous effect of one of the following by re-writing it, using words from a vocabulary expressing quicker action.

"In the afternoon they came unto a land
In which it seemèd always afternoon.
All round the coast the languid air did swoon,
Breathing like one that hath a weary dream.
Full-faced above the valley stood the moon;
And like a downward smoke, the slender stream
Along the cliff to fall and pause and fall did seem."

Lotus Eaters: Tennyson.

"And there the river ripples, and eddies, and murmurs in an utter solitude. It is passing through the midst of a thickly peopled country; but never was a stream so lonely. The feeblest and most far-away torrent among the high hills has its companions: the goats browse beside it; and the traveller drinks from it, and passes over it with his staff; and the peasant traces a new channel for it down to his mill-wheel. But this stream has no companions: it flows on in an infinite seclusion, not secret or threatening, but a quietness of

sweet daylight and open air, — a broad space of tender and deep desolateness, drooped into repose out of the midst of human labor and life; the waves plashing lowly, with none to hear them; and the wild birds building in the boughs, with none to fray them away; and the soft fragrant herbs rising, and breathing, and fading, with no hand to gather them; — and yet all bright and bare to the clouds above, and to the fresh fall of the passing sunshine and pure rain."— *Ruskin.*

186. Copy one of the following, underscoring words in it that would not be used in prose:

"Was this the face that launch'd a thousand ships,
And burnt the topless tow'rs of Ilium?
Sweet Helen, make me immortal with a kiss.
Her lips suck forth my soul! See where it flies.
Come, Helen, come, give me my soul again.
Here will I dwell, for Heav'n is in these lips,
And all is dross that is not Helena.
I will be Paris, and, for the love of thee,
Instead of Troy shall Wittenberg be sack'd;
And I will combat with weak Menelaus,
And wear thy colors on my plumèd crest;
Yea, I will wound Achilles in the heel,
And then return to Helen for a kiss.
Oh! thou art fairer than the evening air,
Clad in the beauty of a thousand stars:"

Faustus: Marlowe.

"At summer eve, when Heaven's ethereal brow
Spans with bright arch the glittering hill below,
Why to yon mountain turns the musing eye,
Whose sun-bright summit mingles with the sky?
Why do those cliffs of shadowy tint appear
More sweet than all the landscape smiling near?
'Tis distance lends enchantment to the view,
And robes the mountain in its azure hue.
Thus, with delight, we linger to survey
The promised joys of life's unmeasured way,
Thus, from afar, each dim-discovered scene
More pleasing seems than all the past hath been,
And every form that Fancy can repair
From dark oblivion glows divinely there."

Pleasures of Hope: Campbell.

187. Re-write the following in poetic diction:

The carriage leaves Eaux-Bonnes at five. The sun is scarcely risen, and is still below the mountains. On the western side the light begins to shine, but not brightly. The mosses are yet wet with the dew. The forests begin to be seen along the mountain slopes. It can hardly be believed that these hardly perceived hills can ever look beautiful. The light grows brighter, and life fills the air. A bright light shines around a single mountain-top that is darker and higher than the rest. All at once, the sun appears between two bright points, as one would light a bonfire. It is now day.

LESSON XVI.

THE SELECTION, LIMITATION, AND DIVISION OF SUBJECTS.

188. A subject should, if possible, be **fresh**, as distinguished from trite; **interesting**, either because of its nature or of the occasion; **full of information** and **conviction**, such as are derived from knowledge concerning the matter treated and from beliefs concerning its truth; and, above all things, **definite**, in the sense of being not too broad in character, and therefore devoid of point.

For instance, "*Wealth*" would be too *broad* a subject. To treat it properly one should confine himself to *some particular phase* of it, as "The History of Wealth," "The Methods of Acquiring Wealth," "The Importance of Wealth," "The Dangers of Wealth," "The Aristocracy of Wealth," "The Love of Wealth," "The Worship of Wealth," "The Distribution of Wealth," "The Influence of Wealth upon Morals," "upon Culture," "upon Society," "upon National Prosperity," "upon Popular Government," etc.

189. Kinds of Subjects: For practical purposes, it is necessary to consider only two kinds of subjects; namely, those treating of thought in the abstract, which may be termed **Demonstrative**, and of things in the concrete, which may be termed **Descriptive**.

A. As **Demonstrative**, we may class forms ordinarily treated under the heads of **Exposition** and also of **Persuasion**. **Exposition** is a statement of the divisions into which (as, for example, when explaining a machine or its workings; or when criticising a poet, or his poems), a general theme may be analyzed, so as to demonstrate, in the sense of showing to the reader what are its essential attributes. **Persuasion** is a statement of the same of such a nature as to demonstrate a certain truth, in the sense of inducing the reader to agree with the conclusion of the writer or speaker with reference to it. It is evident that the same general principles apply to both these forms, except that in the one case the intellect only is addressed, and in the other case the intellect and also the motive nature, including both the emotions and the will.

B. Again, with subjects that are **Descriptive**, we may class not only those that are ordinarily termed thus, which deal with objects as they are perceived, or may be supposed to be perceived, when standing next to one another in space; but we may class here, too, those usually termed **Narrative**, whether *biographical* or *historical*, which deal with events as they are perceived, or may be supposed to be perceived, when following one another in time. It is evident that here, too, the same general principles apply in both cases, except that in the one the effects are in time and in the other in space.

C. Versification, which is ordinarily treated as a fifth form of composition, as distinguished from *Exposition*, *Persuasion*, *Description*, and *Narration*, is separated from these mainly by a principle in the form (See §§ 39, 40), having nothing to do with the principle with which they are separated from one another; and in accordance with this latter principle, it is not separated from any of them at all, except in the ways already treated under the head of Quality in §§ 170, 171. For this reason *Versification* need not be considered in this connection.

190. Introductions and Conclusions: The general principles underlying these are the same.

It is better for the beginner to postpone thinking of either till after the main body of his production has been prepared. Otherwise, upon the *Introduction* especially, he may waste time, and end by making it the whole production itself, or, at any rate, long enough for this. Moreover, the form of the Introduction depends upon the form of the general presentation, which, therefore, should be first determined. As a rule, both *Introductions* and *Conclusions* should be *brief*.

A. In character, they may be either **direct** or **indirect**. The *direct* Introduction states what the writer intends to tell or prove; the direct Conclusion sums up what he has told or proved: e.g.,

Browning begins his poem entitled "Sordello" by stating what he intends to tell: —

"Who will may hear Sordello's story told."

He ends it by stating what he has told: —

"Who would has heard Sordello's story told."

Wendell Phillips begins his oration on Toussaint L'Ouverture by stating what he intends both to tell and to prove.

"I have been requested to offer you a sketch of one of the most remarkable men of the last generation, the great Toussaint L'Ouverture. My sketch is at once a biography and an argument, — a biography of a negro statesman and soldier, an argument in behalf of the race from which he sprang."

He ends his speech on "A Metropolitan Police," the subject of which was really "Agitation," by stating what he has proved: —

"Agitate, and we shall yet see the laws of Massachusetts rule even in Boston."

B. The *indirect* Introduction or Conclusion gives either a *statement* of a general principle to be unfolded, or a *story* or *quotation* illustrating a specific application of this principle.

Henry Clay begins his speech "In Defence of the American System" by stating a general principle, thus: —

"In one sentiment, Mr. President, expressed by the honorable gentleman from South Carolina, though perhaps not in the sense intended by him, I entirely concur. I agree with him that the decision on the system of policy embraced in this debate involves the future destiny of this growing country."

Edward Everett ends his oration "On Temperance" by stating this general principle: —

"Let us, sir, mingle discretion with our zeal; and the greater will be our success in this pure and noble enterprise."

Daniel Webster begins his speech, "In Reply to Hayne," with this illustration: —

"When the mariner has been tossed for many days in thick weather and on an unknown sea, he naturally avails himself of the first pause in the storm, the earliest glance of the sun, to take his latitude, and ascertain how far the elements have driven him from his true course."

Edward Everett ends his oration on "The Importance of Scientific Knowledge" with this illustration: —

"When an acorn falls upon an unfavorable spot, and decays there, we know the extent of the loss — it is that of a tree like the one from which it fell; but when the mind of a rational being, for want of culture, is lost to the great ends for which it was created, it is a loss which no man can measure, either for time or for eternity."

191. Methods of Treatment: Certain general methods are necessary to success in the treatment of all classes of topics. The *first* is to *define the limits* of a subject by way of **exclusion;** in other words, by separating it from all of which it is not to treat. This is done mainly by way either of *negation* or of *contrast.*

If, for instance, we wish to define a single term, we can do this to some extent by indicating what it is *not*, or with what it may be *contrasted.* Thus "straight" may be said to be something that is not bent or crooked; and "opaque" something that is not transparent. Evidently the same principle may be applied universally, and so as to cover the whole topic that one is discussing. For instance, if one be *demonstrating* the efficiency of a machine, he may say that he is to consider it *not* as a work of art to be looked at, nor as a means for producing the most artistic work, but, in *contrast* to each, as something that will produce results the most rapidly or abundantly. Or, if he be *demonstrating* the truth of an abstract proposition, he may say that he is to consider its bearings *not* upon wealth or culture or religion or morals or government or politics, as the case may be, but upon something that he *contrasts* with these. Or, if he be *describing* an object of sight, he may say, that he is to consider the qualities *not* in accordance with that, or in *contrast* to that, which *might* be considered were he treating, say, of a landscape as a place for a battle, or for a farm, or for the site of a city, or for the model of a painting; or which *might* be considered, if treating of the life or character of a man who had been a merchant, or a soldier, or a statesman, or a poet.

192. The second method of treatment is to *define the limits* of the subject by way of **inclusion:** in other words, by making it comprehensive of all of which it is to treat.

A. This is usually done by putting what is to be proved or shown into a clear, concise statement, which is termed a **Proposition.**

In treating of certain phases of science, for instance, the general limit may be indicated by a *proposition* like "Heat expands bodies," or, "All matter gravitates;" or, if treating of politics, by a proposition like "Universal suffrage elevates the common people," or, "A secret ballot secures independence in the voter." It will be observed that the necessity for a proposition, as thus explained, follows logically upon what was said in § 189 with reference to avoiding subjects too *broad* in character. At the same time, there is evidently a difference between a *subject* and a *proposition.* Even if the whole of the former be included, as is sometimes the case, in the *proposition*, this latter often requires a statement altogether too extended to serve in place of the subject itself.

B. A *Proposition* used for *Demonstration* is sometimes helped by an indication of the **main lines** of thought, or, as we may say, the **outlines** of thought through which the *proposition* is to be substantiated.

These are frequently identical with those of the *Main Divisions* constituting what we term the *Analysis* of a subject, made in accordance with principles to be considered under the next head; yet this is not the case in every instance. A general outline of Wendell Phillips's oration on Toussaint L'Ouverture is given in his Introduction, as quoted in § 190 A., page 168; but this, by no means, includes an analysis of his whole presentation.

C. Sometimes, too, the general lines of thought, whether or not they have been announced at the *beginning* of a composition, or of a section of it, are all of them brought together at its *close*, and expressed in what is termed a **summary**; and the factors of this also may be identical with the *general analysis* of the whole; yet they need not be so always.

D. A *Proposition* may serve to determine the general limits of the treatment in cases, too, of **Description** and **Narration.**

It may be declared, for instance, that "Apparently accidental circumstances may decide the destinies of nations; and as a proof of this, and wholly with reference to its bearings upon this, a certain battle-field may be described. Or the proposition may be that "Bigotry interferes with a nation's commercial development;" and as a proof of this, and wholly with reference to its bearings upon this, a narrative may be given of the "Expulsion of the Jews from Spain," and its consequences. Thus a proposition, in connection with either a description or a narrative, may serve to give interest to it. That either of these forms of composition can illustrate a certain definite point or points is no less true than that a demonstration can prove it. Indeed, this is the chief fact to be borne in mind when preparing work of this character. It is less important that a subject should be new than that it should be given a new *point* in the way of an application. Just as the painter when he copies a familiar landscape, by putting into it his own individuality, and causing us to see it with his own eyes, can make his picture original and artistic, so a writer, by giving a new point to an old story can make it far more interesting and effective than a new story could possibly be, in case it had no point; i.e., no idea which it suggested or enforced.

E. In the cases of both *Description* and *Narration*, however, to a much greater extent than in *Exposition* or *Persuasion*, the limits may be assigned without the employment of anything like a *Proposition.*

A **Description** may be given merely **for its own sake**; in other words, to convey a clear conception of a certain scene or series of events,

without reference to any associated thought that it is desired to suggest. In such cases the outline suffices every purpose, when it merely furnishes a comprehensive conception of the *general appearance* of that which is to be represented; as when, for instance, a valley is described as oblong, square, triangular, semicircular, straight, winding, etc.; or a hill as conical, truncated, dome-shaped, etc.; or a town as long, round, straggling, compact, etc. So in **Narration**, an outline sufficient for the purpose may be furnished by merely mentioning in their order of sequence certain important events, characteristics, or epochs, as when, for instance, in the life of a man, his ancestors are first mentioned, then the surroundings of his boyhood, and so on through his manhood to his death; or as when, in the history of a country, the origin and character of its early settlers are first mentioned, then the circumstances of the founding of its government, and then its development, etc. Sometimes in *Narration*, however, as in *Demonstration*, the *outline*, in the sense of *limits*, can hardly be distinguished from the same term used in the sense of a *skeleton* or *analysis*, which we are to consider in the next paragraph. Indeed, the same confusion exists here as in those visible objects to which the word *outline* is applied primarily. It sometimes refers to the *outside limits* or *contour*, and sometimes also to the *lines* separating one *part* or *division* from another.

193. The third method of treatment is to *separate* the distinguishable particulars of the subject by way of **division**, in other words, by *analyzing* it into different *parts*, and thus furnishing it with what is sometimes termed an *Outline*, but which, to avoid the confusion of meanings mentioned at the end of the last paragraph, is better termed a *Skeleton* or *Framework*.

A. The rules ordinarily given for the construction of the *main divisions* of a subject are as follows:

First: To secure **unity**, there should be *one principle* in accordance with which all the divisions are made.

It would not be proper to divide North Americans into Canadians, Yankees, Southerners, and Mexicans. The first and last divisions are made upon the principle of naming people after the countries to which they belong; the other divisions are not.

Second: To secure **distinctness**, the thought in each division should *exclude* thought properly belonging to other divisions.

The word Southerners in the last example does not necessarily exclude Mexicans; nor in dividing the powers of a man into physical, nervous, and mental, would either physical or mental exclude nervous.

Third: To secure **completeness**, all the divisions taken together should *exhaust* the subject.

North America contains more people of more nations than those mentioned in the example illustrating the first rule.

Fourth: To secure **progress** the divisions should be arranged so as successively to make an *advance* in the line of thought.

Exactly what constitutes an advance in the line of thought depends upon the circumstances and aim of the presentation. A physician, wishing to make clear some principle ruling in one's physical nature, might begin by speaking first of the operation of an analogous principle in the mental nature, whereas a metaphysician, wishing to prove something with reference to the mental nature, would more appropriately arrange his divisions in the opposite order. Again, in a description of mountains, a man writing to direct another how to reach them, might begin by mentioning objects nearest him; but another writing to convey a conception of their artistic effect might begin by mentioning the objects in the remotest distance.

B. These principles thus stated, however, are negative in character. Besides them the student needs something positive. He needs this, too, not only for the sake of the divisions considered in themselves, but for the sake of that for which the divisions chiefly demand attention here; namely, for the sake of stimulating what rhetoricians term *Invention.*

194. Invention. There are methods through which, when no thoughts concerning a subject readily suggest themselves, a man can come to invent thoughts concerning it, and can develop these in an interesting and effective way. Such methods are almost always acquired, being a result of conscious or unconscious cultivation. As a rule, a man who composes well is one who first desires to do so, and then, by trying hard to accomplish his purpose, ends by training himself thoroughly for the work.

195. Invention as related to the Analysis of Subjects.

A. It is mainly for the purpose of obtaining something to say, that it is important for the writer to begin by dividing his *one general subject* of consideration into *different special subects* of consideration. These will furnish him with material for presentation, even if he does no more than to state and explain them. But to do the latter in a manner which will cause his readers to regard and remember what is said, necessitates divisions conceived and arranged *logically*, as it is termed. The ability to present thought in this manner, however, is not so much a matter of logic as of art. As such, it does not invariably necessitate either logical training or even a logical mind. The art, too, as will be shown here, may be acquired with comparative ease. Many persons acquire it naturally by

applying unconsciously to the subject a principle underlying the expression of thought in many other relations. Why cannot other persons be instructed so as to apply the same principle consciously? They certainly can be. The principle is that, in accordance with which, when we have any thought in mind to which we try to give expression, we instinctively associate it with certain sights or sounds of the external world. Otherwise, as thought itself is invisible and inaudible, we might not be able to make others acquainted with it. For instance, this term *expression*, just used, means a pressing out — an operation that can be affirmed literally only of a material substance which is forcibly expelled from another material substance; but, because we recognize a possibility of comparison between this operation and the way in which immaterial thought is made to leave the immaterial mind, we use the term as we do. So with thousands of terms like *understanding*, *uprightness*, *clearness*, *fairness*, etc. Carrying out the same principle, the ancients represented whole sentences through the use of hieroglyphics; and geometricians and scientists, even of our own times, represent whole arguments — the logical relations of abstract ideas and the physical relations of intangible forces — through the use of lines and figures. In a similar way, and with a similar justification, we may apply the principle to the expression of thought in a subject considered as a whole.

B. The sights or sounds in external nature to which we may compare this thought may be conceived of as occupying chiefly a certain portion of **space**, as a house does; or of **time**, as a melody does. Most things, however, and all things having life, while chiefly occupying the one or the other of these elements, actually occupy **both**, or, at least, suggest both; like a man's body, for instance, which has both shape and movements. For this reason the arts of sight must usually represent in space not only what occupies it but also time. Thus a picture often portrays an event; and this requires a suggestion, at least, of a series of actions. In fact, the ability to embody such a suggestion furnishes one reason why a product of the higher art of painting ranks above a photograph. On one side of a canvas, for example, a painter may depict a man as drawing a bow, and on the other side of the same canvas he may depict an arrow that has evidently just left the bow as having hit its mark. In the arts of sound, among which we must class all compositions involving a use of language, a corresponding principle operates. Think how large a proportion of the most artistic, in the sense of being the most effective, passages in poems and orations, describe visible persons or events. The words occupy time; but they represent to imagination, so that one seems to see them face to face, things that exist only in space.

C. Not merely as judged by separate illustrations, but by general arrangement, that essay or oration is the most successful which presents the thought in this depicted or graphic way, — a way that causes the reader or hearer to seem to see the whole line of the argument mapped out before him, the entire framework of the ideas built up and standing

in front of him. But before a writer or speaker can produce such an effect, he himself must be able to see his subject lying before him, or rising in front of him; in other words, he must be able to *conceive of it as comparable* to some external object whose *shape* or *movement* can be perceived. The principle that is now to be unfolded, being based upon this kind of a conception, is, therefore, of such a nature as not merely to simplify the work of dividing subjects, but also to make the presentation of them more effective.

196. Let us first consider the methods of forming **two general divisions** suggested by the appearances of objects.

A. Bearing in mind that we are to conceive of our topic as represented by something that is visible, we may start by remarking that this may be perceived either in *space*, in which case it has *location;* or in *time*, in which case it has *movement*. If we perceive it in **space alone**, we may notice *The Object* and also *Its Relations* to other objects, or — what is the same thing expressed differently — we may notice *Itself* and also *Its Surroundings*. This will give us two divisions into one or the other of which can be put everything that it is possible to say about the object, and for this reason about the topic also, which the object is supposed to represent. These two divisions, thus derived, may now suggest others, analogous to them in principle but differing in phraseology, in order to meet the requirements of different subjects to which they are to be applied. Instead, for instance, of saying *Object* and *Its Relations*, we may say, if treating of persons, *Individual* and *Community;* if of their character, *Private* and *Public;* if of their influence, as in the case of a statesman, *At Home* and *Abroad;* if we are dealing with corporate as well as individual life, we may discuss their *Character* and *Associations;* or their *Constitution* and *Circumstances;* or, if we are referring to principles, natural or philosophic, we may speak of their *Elements* and *Affinities*, or their *Essence* and *Environment*. Practically, in fact, there is no end of the ways in which we may change our phraseology, and yet not depart from the general method in accordance with which it is suggested.

B. Again, if we choose, we may confine our attention to only the **object itself**. In this case a thorough examination must include a consideration of its *Outside* and also of its *Inside*, or, to use the technical terms that conventionally designate these respectively, its *Conditions* and also its *Qualities*. Here, again, we have two divisions, into one or the other of which we can put everything that it is possible to say about the object considered only in itself. And, changing the phraseology in the way and for the reasons indicated in the last paragraph, we may go on and form such divisions as *Externally* and *Internally*, *Superficially* and *Intrinsically*, *Appearance* and *Reality*, *Class* and *Kind*, *Reputation* and *Character*, *Accident* and *Essential*, *Form* and *Spirit*, and others like these.

C. Once more, we may consider the object **only in time**, or as related to movement; and this again will lead us to put everything into two

divisions; namely, the *Object* and its *Actions*, analogous to which we can form other divisions, like *In Itself* and *Its Results*, *Cause* and *Effect*, *Character* and *Influence*, *Nature* and *Acquirements*, *Matter* and *Manner*, *Means* and *Methods*, *Theory* and *Practice*, and *Principle* and *Tendencies*.

197. Three General Divisions.

A. Recalling now what has been said in the three paragraphs above, we shall notice that the *Relations* of the object as suggested by what surrounds it in space, the *Object* itself, and its *Actions* as they are perceived by its movements in time, can also furnish divisions, into which to put all that can be said of an object or of a topic. But holding still to our purpose, which is to compare the topic as a whole to some perceptible object, let us suppose this, first, to be one appearing in **space**, and, therefore, characterized mainly by **shape**; and let us make three divisions suggested by it, somewhat analogous, though not closely, to *Relations*, *Object*, and *Actions*. Plato was evidently thinking of these when he said that every work of art must have *Feet*, *Trunk*, and *Head*. Following out his suggestion, we may make divisions like *Bottom*, *Sides*, and *Top*; *Foundations*, *Walls*, and *Roof*; *Mineral*, *Vegetable*, and *Animal*; *Physical*, *Intellectual*, and *Spiritual*; *Grounds*, *Beliefs*, and *Speculations*; *Certainties*, *Probabilities*, and *Surmises*; *Fact*, *Theory*, and *Practice*, etc.

B. Now let us compare our topic to an object appearing in **time**, and therefore characterized mainly by **movement**. This is evidently what Aristotle did when he said that every work of art should have *Beginning*, *Middle*, and *End*. Following out his suggestion, we may make divisions like *Past*, *Present*, and *Future*; *What I recall*, *What I see*, *What I anticipate*; *Antecedents*, *Achievements*, and *Expectations*; *Source*, *Nature*, and *Results*; *Derivation*, *Condition*, and *Tendencies*; *History*, *Character* and *Destiny*, and so on indefinitely.

198. Four General Divisions.

Going back now to the fact mentioned in the fourth paragraph above this, namely, that we may divide the object into its *Outside* and its *Inside*, or into its *Condition* and *Qualities*, we may extend *Relations*, *Object*, and *Actions* into *Relations*, *Conditions*, *Qualities*, and *Actions*, and thus obtain *four divisions*. These, too, by the way, are the very terms that are used in logic to indicate the leading attributes of objects, and a knowledge of which is especially helpful when one is describing or defining; as when we say of a man, that in his relations he is *social*, in his condition *healthy*, in his qualities *intellectual*, and in his actions *energetic*. Making the same changes in phraseology as in the previous cases, we may parallel these divisions by such as the following: as applied to a person or community, by *Surroundings*, *Constitution*, *Disposition*, and *Occupation*; by *Associations*, *Culture*, *Temperament*, and *Achievements*;

as applied to natural objects, or systems of philosophy or government, by *Connections*, *Phases*, *Character*, and *Influence*; by *Affinities*, *Forms*, *Elements*, and *Operations*; by *Rank*, *State*, *Kind*, and *Powers*, and so on.

199. So far our divisions have all been based upon a comparison of a topic to the **conditions** of an object, as appearing either in space or time. But, besides conditions, the object, as has been said, has QUALITIES.

A. This fact suggests that we may ask, What *kinds* of Relations, of Conditions, of Qualities, or of Actions can be affirmed of the object? and also that the answer in each case can suggest divisions for our topic. Thus, the idea of the kinds of Relations suggests that we can consider those which are on *One Side* and the *Other Side*; *Before* and *Behind*; *Antecedents* and *Consequents*; *Means* and *Ends*; at *One Extreme* and the *Other Extreme*; that the object has a *Bright Side* and a *Dark Side*; and as applied to abstract ideas, that it may have certain features that are *Advantageous* and others *Disadvantageous*; certain *Superior* and others *Inferior*.

B. The idea of the kinds of Conditions suggests that we may consider some *High* and others *Low*; some *Rich* and others *Poor*; some *Prosperous* and others *Unprosperous*; some *Noble* and others *Ignoble*; some *Free* and others *Restrained*; some *Susceptible* and others *Insensible*; some *Safe* and others *Dangerous*, etc.

C. The idea of the kinds of Qualities suggests that we may consider some *Good* and others *Bad*; some *Fine* and others *Coarse*: some *Common* and others *Uncommon*; some *Pleasant* and others *Disagreeable*; some *Admirable* and others *Despicable*; some *Trustworthy* and others *Untrustworthy*; some *Positive* and others *Negative*, etc.

D. The idea of the kinds of Actions suggests that we may consider some *Slow* and others *Fast*; some *Beneficial* and others *Injurious*; some *Skilful* and others *Bungling*; some *Efficient* and others *Inefficient*; some *Subjective* and others *Objective*; some *Profitable* and others *Unprofitable*; some *Peaceable* and others *Hostile*.

200. Such formulæ as these can be *used*, first, for the **main divisions** of a topic.

A. Suppose, for instance, that one be asked to address a gathering interested in a certain cause. Referring to it, he will have something to say, in case only he can think of divisions like these: *What I recall*, *What I see*, *What I anticipate*. Or suppose that he is to preach on a text like "I am not ashamed of the gospel of Christ, for it is the power of God unto salvation," he can present the subject both textually and logically by saying, I am not ashamed of the gospel, because, in its *Source*, it is of God; in its *Nature*, a power; and, in its *Results*, salvation.

The formulæ can be used also for *subdivisions* of the main divisions.

B. Suppose that one be treating of Political Life, he can speak of it, first, *In Itself;* and under this he can refer to its *Character* and its *Influence*, and to the latter both *At Home* and *Abroad*. Then, second, he can speak of its *Surroundings*, both *Private* and *Public;* and of both of these he may mention what is *Advantageous* and *Disadvantageous;* and perhaps, too, *Pleasant* and *Disagreeable*.

201. Two divisions, of course, one of which is complementary of the other, are more in accordance with the principles of logic than are a larger number. At the same time these are not necessarily illogical. Aristotle, for instance, in Book II. Chapter x. of his Rhetoric, says, "All things are done by men either not of themselves, or of themselves. Of things not done by men of themselves, some they do from necessity, others they do from chance; of those done from necessity, a part are from external force, the others are from force of natural constitution. So that all that men do, not of themselves, are either from chance or from nature or force."

202. The *number of divisions* may be *extended greatly* with no decided detriment to the logical effect, if only the **order of observation** be followed.

The sole reason why certain of these divisions — those like *Foundation*, *Walls*, and *Roof*, for instance — are important, is because of the order that they introduce into description. A hearer could not be interested in an account of a cathedral, nor remember it, if the describer were to mention one feature of the foundation, then one of the roof, then one of the walls, and then another of the roof again, and so on. As a rule, he is expected to say everything that he has to say of the foundation before beginning about the walls; and to end describing these before referring to the roof. Because in such cases all that is essential is to preserve the order of thought, it is feasible sometimes to analyze one or more of the factors of divisions, such as Individual and Community, into many heads, like *Individual*, *Community*, *Race*, and *Humanity;* or divisions, like At Home and Abroad, into *Home*, *Town*, *District*, *Country*, *World*, and *Universe*. Often it is possible to fulfil the requirements of order, and at the same time, because of allied principles of analysis, together with slightly different methods of applying them, to combine certain of the sets of divisions that have been made.

Thus, Rise, Culmination, and Decline, in connection with History, Character, and Destiny, may give us Rise, History, Culmination, Character, Decline, Destiny.

203. There is a connection worth noticing now between the methods that have suggested all these sets of divisions and a well-known rule of

NOTE. — This subject is continued on page 180.

HINTS FOR MAKING DIVISIONS AND SUBDIVISIONS OF SUBJECTS, AND ALSO DEFINITIONS.

Compare the subject to some existence, manifesting itself

In SPACE — and (or) — **In TIME.**

in considering which, we look first at

THE LOCATION ABOUT IT, then AT IT, then INTO IT, then at the MOVEMENT BEYOND it.

TWO DIVISIONS.

RELATION.			OBJECT. CONDITIONS.		QUALITIES.	ACTIONS.		
Object	and	its Relations.	Outside	and	Inside.	Object	and	Its Actions.
In Itself	and	its Surroundings.	Externally	and	Internally.	In Itself	and	Its Results.
Constitution	and	Circumstances.	Superficially	and	Intrinsically.	Cause	and	Effects.
Character	and	Associations.	Appearance	and	Reality.	Character	and	Influence.
Elements	and	Affinities.	Class	and	Kind.	Nature	and	Acquirements.
Essence	and	Environment.	Reputation	and	Character.	Matter	and	Manner.
Individual	and	Community.	Accident	and	Essential.	Theory	and	Practice.
Private	and	Public.	Form	and	Spirit.	Principle	and	Tendencies.
At Home	and	Abroad.				Means	and	Methods.

THREE DIVISIONS.

Built up like Things in Space.			Following like Things in Time.		
Bottom.	Sides.	Top.	Beginning.	Middle.	End.
Foundations.	Walls.	Roof.	Past.	Present.	Future.
Lower.	Medium.	Higher.	What I recall.	What I see.	What I anticipate.
Mineral.	Vegetable.	Animal.	Antecedents.	Achievements.	Expectations.
Physical.	Intellectual.	Spiritual.	Source.	Nature.	Results.
Grounds.	Beliefs.	Speculations.	Derivation.	Condition.	Tendencies.
Certainties.	Probabilities.	Surmises.	Rise.	Culmination.	Decline.
Facts.	Theory.	Practice.	History.	Character.	Destiny.

FOUR DIVISIONS.

RELATIONS.	CONDITIONS.	QUALITIES.	ACTIONS.
* Surroundings.	Constitution.	Disposition.	Occupation.
* Associations.	Culture.	Temperament.	Achievements.
† Connections.	Phases.	Character.	Influence.
† Affinities.	Forms.	Elements.	Operations.
† Rank.	State.	Kind.	Powers.

*May apply to Persons or Communities. † May apply to Natural Objects or Systems of Philosophy, Government, etc.

DIVISIONS OF ANALYSIS AND SYNTHESIS.

RELATIONS.	OBJECT.	ACTIONS.
* Being.		Being.
Organized Being.		Organized Being.
Animal.		Animal.
Vertebrate.		Vertebrate.
Mammal.		Mammal.
Man.	A Man.	Man.

GENERIC. ☞SPECIFIC.☜ GENERIC.

* Hopkins's Outline Study of Man.

Humanity.	Race.	Country.	Government.	Country.	Race.	Humanity.
Physical.	Intellectual.	Moral.	Spiritual.	Moral.	Intellectual.	Physical.
Nature.	Human Nature.	Æsthetic Nature.	Art.	Æsthetic Nature.	Human Nature.	Nature.

TWO DIVISIONS, COMPARED TO THE KINDS OF

RELATIONS.		CONDITIONS.		QUALITIES.		ACTIONS.	
One side.	Other side.	High.	Low.	Good.	Bad.	Slow.	Fast.
One extreme.	Other extreme.	Rich.	Poor.	Fine.	Coarse.	Beneficial.	Injurious.
Bright side.	Dark side.	Prosperous.	Unprosperous.	Common.	Uncommon.	Skilful.	Bungling.
Antecedents.	Consequences.	Free.	Restrained.	Exalted.	Degraded.	Efficient.	Inefficient.
Means.	Ends.	Encouraging.	Discouraging.	Admirable.	Despicable.	Subjective.	Objective.
Advantageous.	Disadvantageous.	Susceptible.	Insensible.	Trustworthy.	Untrustworthy.	Profitable.	Unprofitable.
Superior.	Inferior.	Safe.	Dangerous.	Positive.	Negative.	Peaceable.	Hostile.

rhetoric, which is, that in treating a subject, thought should move by successive steps from the **generic to the specific**, or from the **specific to the generic**. This connection is owing to the fact that, in passing from the generic to the specific, thought usually advances by a process of analysis from what has to do with only the relations, or at least the environments, of a subject to that which may be said to belong to it more specifically, being, as it were, at its core. Again, passing onward from this, thought usually does so in order to show the actions or influence of that which is, in this sense, specific upon that which is more generic in its environments and relations. Dr. Mark Hopkins, for instance, in his "Outline Study of Man," illustrates this method by starting with the general conception of being, and passing from that through Organized Being, Animal, Vertebrate, Mammal, and Man, to a specific Man. Then, affirming something of this man, he retraces his steps exactly in reverse order, applying what has been said, first, to Man, then Mammal, Vertebrate, Animal, Organized Being, and finally to Being. So one may start with the general conception of *Humanity*, and advancing through *Race* and *Country* to *Government*, and affirming something of this, apply what is said in succession to *Country*, *Race*, and *Humanity*. So moving through *Physical*, *Intellectual*, and *Moral*, to *Spiritual*, he may apply what is said of this in succession to it in its *Moral*, *Intellectual*, and *Physical* relations; and moving through *Nature*, *Human Nature*, and *Æsthetic Nature*, to *Art*, he may apply what is said of this in succession to *Æsthetic Nature*, *Human Nature*, and *Nature*. It is evident that whenever we begin by observing in this way the more general relations or features of a subject, and pass from these to those that are more specific, and, having treated of the latter, go on to show the influence that they exert first in their more specific, and then in their more generic relations, we pursue an order of thought which fulfils the principle underlying all the methods that have been here unfolded.

A. Enough has been said now, however, to make clear what this principle is, as well as to suggest the methods through which it may be applied. It is hardly necessary to add that the sets of divisions that have been given, illustrating these, may be almost infinitely varied; or that, for this reason, there is no necessity that they should be used or imitated slavishly. In fact, it is hardly possible that, for any length of time, they should be used thus. The principle at the basis of them is so easy to understand and master that any endeavors to carry it out will, after a few attempts, give a man such a command of it as to render him practically independent of any prescribed methods of procedure.

B. For convenience in consultation, all that has been said on this subject is summarized in the chart on pages 178 and 179. The pupil who will use the chart when preparing outlines or analyses will soon become so familiar with the principles of observation in accordance with which the different classes of divisions are derived, as to be able to do without it.

EXERCISES.

204. Give definite *limitations*, either by *another statement of the subject* indicated or by a *supplementary proposition*; and then prepare *main divisions*, and, if possible, *subdivisions*, for the following topics, or for a corresponding number of those given in the List of Subjects at the end of the next Lesson:

Washington (as a Patriot or General, etc.).	Monasticism.	Slavery.
Grant.	Chivalry.	War.
Literary Life.	Republicanism.	Science.
Military Life.	Despotism.	Art.
	Socialism.	Genius.

Example: "Intemperance." Change this subject to "The Duty of the State to legislate with Reference to Intemperance," or form a proposition like "The State should prohibit the Manufacture and Sale of Intoxicating Beverages." Main divisions and subdivisions could then be made as follows:

The *Derivation* of the evil of Intemperance (in the *Individual* and the *Community*). The *Condition* of the evil (as shown in the *Individual* and the *Community*), and its *Tendency* (upon the *Individual* and the *Community*).

LESSON XVII.

THE TREATMENT OF SUBJECTS AS DETERMINED BY THEIR AIMS AND READERS.

205. HAVING defined the limits of a subject by *excluding* that of which it is not to treat, by *including* that of which it is to treat, and by giving the whole a *framework* or *skeleton* through separating it into certain *main divisions*, it remains now for the writer, as a fourth method of treatment, to select the material to place in these.

It needs to be said, however, that although it is at this point in composition that one is mainly conscious of selecting his material, neverthe-

less the work of selection, in accordance, too, with the same general principles that are now to be unfolded, really begins with the choice of his subject, and is necessarily carried on, more or less, through all the subsequent methods that have been thus far unfolded.

206. The Selection of the Material depends, first, upon the **Aim** of the composition.

If, for instance, one's subject were "War," and his aim were merely that of **Exposition**, it would be appropriate for him to explain the methods of obtaining recruits, of drilling them, of handling arms, of studying the topographical features of a battle-field, of determining the key of a position, and of marching troops so as to seize and hold this. But if his aim were that of **Persuasion**, if he wished to induce men to enlist as soldiers in view of a threatened invasion of his country, any of the topics just mentioned would be out of place. Instead of referring to them, he would do better to explain the emergency, to dwell upon its dangers, to warn against delay in preparing to meet them, and to remind every citizen of his duty in view of them. Again, in **describing** a stretch of country, if one's aim were to give a conception of it as a battle-field, he would naturally mention the lines delineated by the windings of a river and its depth at different points, the density of surrounding forests, and the height and relative perpendicularity of the hills and rocks. If his aim were to give a conception of it as a farm, however, he would attain this better by mentioning the effects of the river in irrigating its soil, the exact nature of this soil, and the kind and extent of the vegetation, forests, or rocks found in it; or, if his aim were to give a conception of it to an artist desiring a subject for his brush, he would do better by dwelling merely upon appearances — the smooth or ruffled surfaces of its river, its pools or cascades, and the hues of the flowers or trees or rocks surrounding it.

207. Again, the selection of the material depends upon the **Audience** to be addressed, whether *hearers* or *readers*.

A. Alexander Bain, in his "Rhetoric," to illustrate this subject, quotes a passage from Macaulay in which he refers to a paper drawn up by the House of Commons of England to induce the House of Lords to pass certain resolutions already passed by the lower house in favor of the freedom of the press. "They pointed out," says Macaulay, "concisely, clearly, forcibly, and sometimes with a grave irony which is not unbecoming, the absurdities and iniquities of the statute which was about to expire. But all their objections will be found to relate to matters of detail. On the great question of principle, on the question *whether the liberty of unlicensed printing be, on the whole, a blessing or a curse to society*, not a word is said. The Licensing Act is condemned, not as a thing essentially evil, but on account of *the petty grievances, the exactions, the jobs, the commercial restrictions, the domiciliary visits*, which

were incidental to it." After mentioning some of their petty but convincing reasons, Macaulay adds, "Such were the arguments which did what Milton's Areopagitica [the famous essay of the poet in favor of the liberty of the press] had failed to do." Locke, it is said, further, in a note, is believed to have drawn up the paper. Macaulay goes on: "If this were so, it must be remembered that Locke wrote, not in his own name, but in the name of a multitude of *plain country gentlemen and merchants*, to whom his opinions touching the liberty of the press would probably have seemed strange and dangerous. We must suppose, therefore, that, with his usual prudence, he refrained from giving an exposition of his own views, and contented himself with putting into a neat and perspicuous form *arguments suited to the capacity of the parliamentary majority*."

B. So, too, in **descriptions** of situations or events, if one be speaking of the scene of a conflict between the French and the Germans, in case his audience be *French*, he will awaken more interest if he dwell upon the positions, movements, difficulties, and achievements of the *French* troops and officers with whom his audience presumably have more acquaintance and sympathy; or, again, if he be speaking of the same conflict before a *popular audience*, and later before a class in a *military academy*, the facts upon which he can dwell in order to accommodate his presentation to the degrees of intelligence with reference to military manœuvres, will in both cases be different.

208. As a rule, a hearer or reader may be addressed in one or all of three ways; namely, through informing the **understanding**, through exciting the **emotions**, or through stimulating the **imagination.**

209. The method of **informing the understanding** is employed mainly, though not exclusively, in **Exposition.**

According to this method, which is generally termed that of **particulars**, facts are introduced affording *individual* or *concrete instances* illustrating the general principles that are to be expounded. For instance, if one be writing of *art*, he mentions certain paintings, statues, buildings, or poems, etc.; if he be writing of the laws of *physical science*, he mentions certain properties like motion, inertia, velocity, equilibrium, elasticity, polarity, or heat, etc.; if of the laws of the *human mind*, he mentions certain functions like consciousness, memory, understanding, feeling, will, etc. This method, applied in connection with the general principle that the material must be selected with a view to the audience addressed, causes the writer to select in all cases facts the import of which will be most likely to be understood and appreciated by the reader.

210. The method of **exciting the emotions** is employed mainly, though not exclusively, in **Persuasion.**

The end of this method is best attained in the degree in which the writer succeeds in accommodating that which is urged to the principles of conduct in those addressed. Aside from what may be done in this direction by *informing the understanding*, the feelings can be influenced directly by showing the connection between the course advocated and the **personal pleasure** or **pain** of the hearer; or between it and the satisfactory expression of that **natural sympathy for others** which actuates, or should actuate, every one. Of course, of the two motives, the personal one is the lower; and yet, in many spheres, an appeal to it is legitimate. Thus, as an incentive to *industry*, it is appropriate to urge considerations of future independence, ease, comfort, wealth, and influence; or as preventives of *immorality*, it is appropriate to urge considerations of future disease, disgrace, misery, and eventual loss in the next world. Of the motives appealing to sympathy for others, there are evidently many phases, social, æsthetic, patriotic, moral, and religious.

211. The method of **stimulating the imagination** is employed mainly in **Descriptions** and **Narratives**; but so far as these enter, by way of illustration, into writings that are distinctively **expository** or **persuasive**, it is employed also in these latter forms of composition.

To *stimulate the imagination*, which implies stirring the sources of thought by way of suggestion so as to cause the reader to conceive for himself the full import of the picture that the writer desires to have presented, is one of the last results of literary art, and perhaps the most important of them. It is a result, too, for which a *wide acquaintance* with the products and styles of the *foremost writers* seems almost indispensable. For this reason, it has been thought that the best way of indicating here the chief characteristics of the method, is to show how they are illustrated in the works of one who is generally acknowledged to stand at the head, both in the order of time and of merit, of all descriptive writers; namely, **Homer.** The following is taken from Chapter xxii. of Raymond's "Poetry as a Representative Art."

212. These poems of Homer have stood the tests of centuries, and there are reasons why they have survived them. The consideration which should interest us most in the present connection, is the fact that the poems were produced by a man who spoke directly from the first promptings of nature; a man upon whom the methods of representation in other arts, and of presentation as used in science and philosophy, had had the least possible influence. In his works, therefore, better than in any others with which in our day we can become acquainted, we may study the tendencies of poetry in its most spontaneous and unadulterated form.

A. The first noteworthy feature with reference to his methods may be indicated by saying that the Homeric representations are all **mental.** By saying this, it is meant that they show that there is a mind between the phenomena of nature and the account of them that we get in the poetry — a mind addressing our minds. Not that this mind distorts the objects which it has perceived and describes; the fact is the opposite. Homer's representations are accurate, yet not like those of a photograph. He suggests his picture by telling us about those features of it that have had an effect upon him as a thinking being, or, what is the same thing, that he expects will have an effect upon us. What he tells us is true to nature, but not, by any means, all the truth concerning it. Certain parts of the scenes presumably witnessed have arrested his attention, and suggested certain inferences to him. These parts, consciously or unconsciously, he selects and arranges in ways that arrest our attention as they have arrested his. In this sense it is that his descriptions are mental. Let us look now at some of them. Here is one of his accounts of a man, and another of a homestead, both very simple, but for this reason, too, admirably adapted to our present purpose.

> "And first, Æneas, with defiant mien
> And nodding casque, stood forth. He held his shield
> Before him, which he wielded right and left,
> And shook his brazen spear."
>
> *Iliad, Book* XX.: *Bryant's Trans.*

> "He wedded there
> A daughter of Adrastus, and he dwelt
> Within a mansion filled with wealth; broad fields
> Fertile in corn were his, and many rows
> Of trees and vines around him; large his flocks,
> And great his fame as one expert to wield,
> Beyond all other Greeks, the spear in war."
>
> *Iliad,* XIV.: *Bryant's Trans.*

B. Notice now, in the second place, that these descriptions are **fragmentary,** the items mentioned in them being few. They present us with just such incomplete glimpses as one would obtain or remember in circumstances in which the persons or objects observed would form parts of larger objects of consideration, while at the same time all of them, or perhaps he himself, might be in motion.

C. Notice, in the third place, that the descriptions are **specific.** Of the few items that are mentioned, we have a very definite account in the "defiant mien," the "nodding casque," the shaking "shield" and "spear," the "mansion filled with wealth," the "broad fields fertile in corn," the "rows of trees," the "vines," the "large flocks," and the "expert" in wielding "the spear." There is no uncertainty of outline here, and therefore there is no doubt in the mind of the reader as to whether or not the author has taken his descriptions from nature. The

whole impression conveyed is that he is describing the appearance of some particular man and homestead, and of no other.

D. Notice also, in the fourth place, that the descriptions, while specific, are also typical. The features spoken of are such as to indicate the genus or kind of person or thing that is represented. So fully is this the case, that the few specific items mentioned, like the few bold outlines of a painter's sketch, suggest everything that the imagination really needs in order to make out a complete picture. This fact makes it possible for them to be few and definite, and yet distinctly representative. They do not include all the objects that might be seen, all that might be photographed, but only a few of them. At the same time, they are those which in the circumstances would be likely to attract any one's eye, those from which, and from which only, even if one saw the scene, he would be likely to draw his impressions with reference to the whole of it. Some of my readers may remember that J. G. Holland, in the work called "Timothy Titcomb's Letters," when giving advice to young men intending to go into ladies' society, does not bid them attend mainly to that which shall make them appear intelligent or even moral. He writes from the view-point of a man of common-sense, understanding human nature, and advises them to attend to their neckties. The truth is, that our first view of a person always lights upon some one or two prominent features, the eyes, lips, smile, hand, gait, coat, or necktie, as the case may be, which, by absorbing our attention, causes us to overlook everything else. In fact, we always remember people, and houses, and localities, by these single and simple, often very absurd, things which are instantly suggested whenever our minds recur to that for which, so far as concerns our recollection of it, they stand. It is mainly this fact with reference to memory that Robert Bulwer-Lytton illustrates in his touching little poem, "Aux Italiens."

. . . . . .

"Meanwhile I was thinking of my first love
As I had not been thinking of aught for years;
Till over my eyes there began to move
Something that felt like tears.

I thought of the dress that she wore last time
When we stood 'neath the cypress-trees together,
In that lost land, in that soft clime,
In the crimson evening weather;

Of that muslin dress (for the eve was hot),
And her warm white neck, in its golden chain,
And her full soft hair, just tied in a knot,
And falling loose again.

And the jasmine flower in her fair young breast
(O, the faint, sweet smell of that jasmine flower!)
And the one bird singing alone to his nest;
And the one star over the tower.

I thought of our little quarrels and strife,
And the letter that brought me back my ring;
And it all seemed then, in the waste of life,
Such a very little thing!

For I thought of her grave below the hill,
Which the sentinel cypress-tree stands over;
And I thought "Were she only living still,
How I could forgive her and love her!"

And I swear as I thought of her thus in that hour,
And of how, after all, old things are best,
That I smelt the smell of that jasmine flower
Which she used to wear in her breast.

It smelt so faint, and it smelt so sweet,
It made me creep, and it made me cold,
Like the scent that steals from the crumbling sheet
Where a mummy is half unrolled.

And I turned and looked: she was sitting there,
In a dim box over the stage; and drest
In that muslin dress, with that full soft hair,
And that jasmine in her breast.

. . . . . .

My thinking of her, or the music's strain,
Or something which never will be exprest,
Had brought her back from the grave again,
With the jasmine in her breast.

. . . . . .

But O, the smell of that jasmine flower,
And O, that music! and O, the way
That voice rang out from the donjon tower:
Non ti scordar di me,
Non ti scordar di me!"

a. It is in accordance with the workings of observation and memory illustrated here, that the poet, if he wishes to describe persons or things precisely as they would be recalled by a narrator in the circumstances, must be careful to mention but a few items in his representation, and these very specifically, so that they will seem to have been

seen by him, and not merely imagined. He must choose these items, too, so that they will be characteristic or typical of the whole nature of the objects or transactions of which they form parts. He must dwell upon those features which would naturally attract the attention of a spectator and impress him. These principles are so important and so frequently illustrated in the poetry of Homer, that, before dismissing the subject, it will not be out of place to give several examples of them. Notice everything in the following, but especially the italicized phrases:

"The helm
Of massive brass was vain to stay the blow:
The weapon pierced it and the bone, and stained
The brain with blood; it felled him rushing on.
The monarch stripped the slain, and, leaving them
With their white bosoms bare, went on to slay
Isus and Antiphus, King Priam's sons."

Iliad, xi.: *Bryant's Trans.*

"Meanwhile
Antilochus against his charioteer,
Mydon, the brave son of Atymnias, hurled
A stone that smote his elbow as he wheeled
His firm-paced steeds in flight. He dropped the reins,
Gleaming with ivory as they trailed in dust.
Antilochus leaped forward, smiting him
Upon the temples with his sword. He fell
Gasping amidst the sand, *his head immersed*
Up to his shoulders, — for the sand was deep, —
And there remained till he was beaten down
Before the horses' hoofs."

Iliad, v.: *Idem.*

"And now the mighty spearman, Phyleus' son,
Drew near and smote him with his trenchant lance
Where meet the head and spine, and pierced the neck
Beneath the tongue; and *forth the weapon came*
Between the teeth. He fell, and in the fall
Gnashed with his teeth upon the *cold, bright blade.*"

Iliad, v.: *Idem.*

"Their belovèd wives meanwhile,
And their young children, stood and watched the walls,
With aged men among them, while the youths
Marched on, with Mars and Pallas at their head,
Both wrought in gold, with golden garments on,
Stately and large in form, and over all
Conspicuous in bright armor, as became
The gods; the rest were of an humbler size."

Iliad, xviii.: *Idem.*

"Meantime the assembled Greeks
Sat looking where the horses scoured the plain
And filled the air with dust. Idomeneus,
The lord of Crete, descried the courses first,
For on the height he sat above the crowd.
He heard the chief encouraging his steeds,
And knew him, and he marked before the rest
A courser, chestnut-colored, *save a spot*
Upon the *middle* of the *forehead, white*,
And *round as the full moon*. And then he stood
Upright, and from his place harangued the Greeks."

Iliad, xxiii.: *Idem.*

b. The following is a very different kind of description, but notice in it the same characteristics — what an air of reality is given to the whole by the specificness with which a few features only, and these the typical features likely to impress the spectator, are mentioned. Speaking of Hecamede, it is said:

"First she drew forth a table fairly wrought,
Of polished surface, and *with steel-blue feet*,
And on it placed a brazen tray which bore
A thirst-provoking onion, honeycomb,
And sacred meal of wheat. Near these she set
A noble beaker which the ancient chief
Had brought from home, embossed with studs of gold.
Four were its handles, and each handle showed
Two golden turtles feeding, while below
Two others formed the base. Another hand
Could scarce have raised that beaker from its place,
But Nestor lifted it with ease. The maid,
Fair as a goddess, mingled Pramnian wine,
And grated o'er it, with a rasp of brass,
A goat's-milk cheese, and, sprinkling the white flour
Upon it, bade them drink. With this they quenched
Their parching thirst, and then amused the time
With pleasant talk. Patroclus to the door
Meantime, a god-like presence, came, and stood.
The old man, as he saw him, instantly
Rose from his princely seat and seized his hand,
And led him in and bade him sit; but he
Refused the proffered courtesy, and said:"

Iliad, xi.: *Idem.*

c. William von Humboldt, in his criticism of Goethe's "Hermann and Dorothea," directs attention to a similar characteristic in the passage in which Goethe makes his hero describe his first meeting with the heroine. Here are Hermann's words:

"Now my eyes, as I made my way along the new street there,
Chanced to fall on a wagon, built of the heaviest timber,
Drawn by a pair of steers of the largest stock and stoutest.
By their side a maid with vigorous step was walking,
Holding a long staff up to guide the strong pair onward,
Starting them now, then stopping them, deftly did she guide them."

d. One who was less of an artist, instead of revealing in a single glance the sturdy swinging gait and deftly wielded staff, which were enough to account for the young peasant's falling in love with Dorothea, would have given us a lengthy description of the color of her hair and eyes, the crook of her nose, the pout of her lips, the whiteness of her teeth, the number of the dimples on her cheeks, with a minute enumeration probably of all the articles of her wearing apparel, as in the following from "The Lovers of Gudrun," by William Morris:

"That spring was she just come to her full height,
Low-bosomed yet she was, and slim and light,
Yet scarce might she grow fairer from that day;
Gold were the locks wherewith the wind did play,
Finer than silk, waved softly like the sea
After a three days' calm, and to her knee
Well-nigh they reached; fair were the white hands laid
Upon the door-posts where the dragons played;
Her brow was smooth now, and a smile began
To cross her delicate mouth, the snare of man;
For some thought rose within the heart of her
That made her eyes bright, her cheeks ruddier
Than was their wont, yet were they delicate
As are the changing steps of high heaven's gate;
Bluer than gray her eyes were, somewhat thin
Her marvellous red lips; round was her chin,
Cloven and clear wrought; like an ivory tower
Rose up her neck from love's white-veilèd bower.
But in such lordly raiment was she clad
As midst its threads the scent of southlands had,
And on its hem the work of such-like hands
As deal with silk and gold in sunny lands.
Too dainty seemed her feet to come anear
The guest-worn threshold-stone. So stood she there,
And rough the world about her seemed to be,
A rude heap cast up from the weary sea."

The Earthly Paradise.

e. Imagine a man telling a story in natural conversation, and going into these minute particulars. Imagine him noticing them in the presence of the character described. To conceive of his doing it, is almost impossible. Therefore the detailing of them imparts an air of unreality

to the narrative, and for this reason makes it also uninteresting. There is much excellence, however, in these lines of Morris, aside from that which is here criticised. To recognize just how uninteresting this kind of description can be, as well as how much less it really tells us about the persons described than the kind of representation exemplified in Homer and in Hermann's glimpse of Dorothea, let us take a passage less excellent in other regards than that of Morris. It is from Southey's "Thalaba," by many considered his best poem:

"The stranger was an ancient man,
Yet one whose green old age
Bore the fair characters of temperate youth;
So much of manhood's strength his limbs retained,
It seemed he needed not the staff he bore.
His beard was long and gray and crisp;
Lively his eyes and quick,
And reaching over them
The large broad eyebrow curled.
His speech was copious, and his winning words
Enriched with knowledge that the attentive youth
Sat listening with a thirsty joy."

Notice this also:

"Black were his eyes and bright;
The sunny hue of health
Glowed on his tawny cheek;
His lip was darkened by maturing life;
Strong were his shapely limbs, his stature tall,
Peerless among Arabian youths was he."

Idem.

f. All that is given us in these descriptions might be said of a thousand men that everybody meets in a lifetime.

E. This passage suggests a fifth characteristic of the Homeric descriptions, which probably is the underlying and determining cause of the last three. It is that they are *progressive*, — the fact that they always represent what is in motion. They are constructed in fulfilment of that principle of nature first noticed by Lessing in his celebrated criticism on "The Laocoön," in accordance with which words represent ideas, feelings, events — whatever it may be to which they give expression — that *follow one another in the order of time*. In the last passage quoted from Homer we are not told what Hecamede found on the table; the poet pictures the maid in the act of spreading the table and putting the different articles of food on it. So in the following we are not told how Patroclus or Juno looked when dressed; but we are told how they dressed themselves. The successive words in the descriptions are all made to represent successive acts.

"He spake: Patroclus, then in glittering brass,
Arrayed himself; and first around his thighs
He put the beautiful greaves, and fastened them
With silver clasps; around his chest he bound
The breastplate of the swift Æacides,
With star-like points, and richly chased; he hung
The sword, with silver studs and blade of brass,
Upon his shoulders, and with it the shield,
Solid and vast; upon his gallant head
He placed the glorious helm with horsehair plume,
That grandly waved on high. Two massive spears
He took, that fitted well his grasp, but left
The spear which great Achilles only bore,
Heavy and huge and strong, and which no arm
Among the Greeks save his could poise."

Iliad, xvi.: *Bryant.*

"She entered in
And closed the shining doors; and first she took
Ambrosial water, washing every stain
From her fair limbs, and smoothed them with rich oil,
Ambrosial, soft, and fragrant, which, when touched
Within Jove's brazen halls, perfumed the air
Of earth and heaven. When thus her shapely form
Had been anointed, and her hands had combed
Her tresses, she arranged the lustrous curls,
Ambrosial, beautiful, that clustering hung
Round her immortal brow. And next she threw
Around her an ambrosial robe, the work
Of Pallas, all its web embroidered o'er
With forms of rare device. She fastened it
Over the breast with clasps of gold, and then
She passed about her waist a zone which bore
Fringes an hundred-fold, and in her ears
She hung her three-gemmed ear-rings, from whose gleam
She won an added grace. Around her head
The glorious goddess drew a flowing veil,
Just from the loom, and shining like the sun;
And, last, beneath her bright white feet she bound
The shapely sandals. Gloriously arrayed
In all her ornaments, she left her bower."

Iliad, xiv.: *Idem.*

a. So when Homer describes a camp, he connects it with action; we are told of a process of building or of demolition.

"And ere the morning came, while earth was gray
With twilight, by the funeral pile arose

A chosen band of Greeks, who, going forth,
Heaped round it from the earth a common tomb
For all, and built a wall and lofty towers
Near it, — a bulwark for the fleet and host.
And in the wall they fitted massive gates,
Through which there passed an ample chariot-way;
And on its outer edge they sank a trench, —
Broad, deep, — and planted it with pointed stakes.
So labored through the night the long-haired Greeks."

Iliad, vii.: *Idem.*

b. Even in Homer's references to natural scenery we find everything in constant motion. Notice these traits in his description of the fire kindled by Vulcan in order to save the Greeks from the flood:

"The ground was dried; the glimmering flood was staid.
As when the autumnal north-wind, breathing o'er
A newly watered garden, quickly dries
The clammy mould, and makes the tiller glad,
So did the spacious plain grow dry on which
The dead were turned to ashes. Then the god
Seized on the river with his glittering fires.
The elms, the willows, and the tamarisks
Fell, scorched to cinders, and the lotus-herbs,
Rushes, and reeds, that richly fringed the banks
Of that fair-flowing current, were consumed.
The eels and fishes, that were wont to glide
Hither and thither through the pleasant depths
And eddies, languished in the fiery breath
Of Vulcan, mighty artisan. The strength
Of the greatest river withered."

Iliad, xxi.: *Idem.*

c. So a snowstorm seems interesting to him mainly because it is doing something, and can be used as an illustration of something else that is doing something; e.g.,

"As when the flakes
Of snow fall thick upon a winter-day,
When Jove the Sovereign pours them down on men,
Like arrows, from above; — he bids the wind
Breathe not: continually he pours them down,
And covers every mountain-top and peak,
And flowery mead, and field of fertile tilth,
And sheds them on the havens and the shores
Of the gray deep; but there the waters bound
The covering of snows, — all else is white
Beneath that fast-descending shower of Jove; —
So thick the shower of stones from either side
Flew toward the other."

Iliad, xii.: *Idem.*

d. Look now at the way in which Homer describes the scenes by which some of his heroes pass in flight. How few comparatively are the objects noticed in them, yet how specifically do they indicate the typical features, which in the circumstances one would see and remember, and from which, in the rapid glance that he would have of everything, he would derive all his impressions.

"They passed the Mount of View,
And the wind-beaten fig-tree, and they ran
Along the public way by which the wall
Was skirted, till they came where from the ground
The two fair springs of eddying Xanthus rise, —
One pouring a warm stream from which ascends
And spreads a vapor like a smoke from fire;
The other even in summer, sending forth
A current cold as hail, or snow, or ice.
And there were broad stone basins, fairly wrought,
At which in time of peace before the Greeks
Had landed on the plain, the Trojan dames
And their fair daughters washed their sumptuous robes.
Past these they swept; one fled and one pursued, —
A brave man fled, a braver followed close,
And swiftly both."

Iliad, xxii.: *Idem.*

e. Now contrast with these the following description. It is not a poor one of its kind; but all must perceive that a poem characterized by many passages like it could not be in the highest degree interesting. Such descriptions, on account of their lack of the qualities noticed in those of Homer, tend to interrupt the plot and the interest felt in its characters. Besides this, of the many items mentioned here, few are described with sufficient specificness to make us feel that they were really perceived, and not merely fancied.

"It was broad moonlight, and obscure or lost
The garden beauties lay;
But the great boundary rose distinctly marked.
These were no little hills,
No sloping uplands lifting to the sun
Their vineyards with fresh verdure, and the shade
Of ancient woods, courting the loiterer
To win the easy ascent; stone mountains these,
Desolate rock on rock,
The burdens of the earth,
Whose snowy summits met the morning beam
When night was in the vale, whose feet were fixed
In the world's foundations.
. . . . . .

Silent and calm the river rolled along,
And at the verge arrived
Of that fair garden o'er a rocky bed,
Toward the mountain base
Still full and silent, held its even way.
But farther as they went, its deepening sound
Louder and louder in the distance rose,
As if it forced its stream
Struggling through crags along a narrow pass.
And lo! where, raving o'er a hollow course,
The ever-flowing flood
Foams in a thousand whirlpools. There adown
The perforated rock
Plunge the whole waters; so precipitous,
So fathomless a fall,
That their earth-shaking roar came deadened up
Like subterranean thunders."

Thalaba, vii.: *Southey*.

f. The following description, similar in general character, is more interesting, because it is more specific and shorter:

"Onward amid the copse 'gan peep
A narrow inlet, still and deep,
Affording scarce such breadth of brim,
As served the wild duck's brood to swim,
Lost for a space, through thickets veering,
But broader when again appearing,
Tall rocks and tufted knolls their face
Could on the dark-blue mirror trace;
And farther as the hunter strayed,
Still broader sweeps its channels made.
The shaggy mounds no longer stood,
Emerging from entangled wood,
But, wave-encircled, seemed to float,
Like castle girdled with its moat;
Yet broader fields extending still
Divide them from their parent hill,
Till each, retiring, claims to be
An islet in an inland sea."

Lady of the Lake, i.: *Scott*.

g. But this is still more interesting, because it represents action that is closely connected with the plot.

"Then did Apollo and the god of sea
Consult together to destroy the wall
By turning on it the resistless might
Of rivers. . . .
. . . nine days against the wall

He bade their currents rush, while Jupiter
Poured constant rain, that floods might overwhelm
The rampart; and the god who shakes the earth,
Wielding his trident, led the rivers on.
He flung among the billows the huge beams
And stones which, with hard toil, the Greeks had laid
For the foundations. Thus he levelled all
Beside the hurrying Hellespont, destroyed
The bulwarks utterly, and overspread
The long, broad shore with sand."

Iliad, xii.: *Bryant's Trans.*

h. The principles that apply to these representations of persons and scenes in nature apply also to conversations in dramatic poems. All lengthy descriptions or declamatory passages that have nothing to do directly with giving definiteness, character, and progress to the plot, detract from the interest of the poem, considered as a whole. The effect of these things upon the form is the same as that of rubbish thrown into the current of a stream — it impedes the movement, and renders the water less transparent. This is the chief reason why the works of the dramatists of the age of the history of our literature commonly called classical, like Dryden, Addison, Rowe, Home, and Brooke, notwithstanding much that is excellent in their writings, have not been able to maintain their popularity. Ordinary audiences do not care to be preached at in this style:

"These are all virtues of a meaner rank —
Perfections that are placed in bones and nerves.
A Roman soul is bent on higher views:
To civilize the rude, unpolished world,
And lay it under the restraint of laws;
To make man mild and sociable to man;
To cultivate the wild, licentious savage
With wisdom, discipline, and liberal arts,
The embellishments of life; virtues like these
Make human nature shine, reform the soul,
And break our fierce barbarians into men."

Cato, i. 4: *Addison.*

i. Of course, when, without reference to a story necessitating a series of events, it is desired, as is often the case, especially in *prose*, to describe in detail an object in space and its exact surroundings, the effects of progress and movement are much less important. At the same time, even in such cases, progress in the sense of an indication of the order of observation, as explained in § 202, is essential to hold the interest of the reader, and thus to insure the highest success.

LIST OF SUBJECTS.

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